॥ श्रीः ॥

महाकविभासप्रणीतं

प्रतिमानाटकम्

PRATIMA NATAKA

OF

BHASA,

Edited with Introduction, Translation, critical and explanatory Notes and Appendices

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PREFACE.

The text of the present edition is based on a careful collation of various readings to be met with in the different editions of the Pratima Nataka, published upto this time. There are, however, certain passages in the play, which baffle all attempts to arrive at a satisfactory explanation as to their proper interpretation. And the main reason thereof is the want of correct readings,—a want, which can hardly be removed, until some fresh and reliable manuscripts are found out. And thus for the present readers will have to rest satisfied with unsatisfactory expositions and unauthorized emendations in cases of certain knotty points.

The present volume is published by the Oriental Book Agency of Poona. The Agency, established some years ago, has for its foremost aim the creation of a model Publishing House in India on the pattern of the Macmillan & Co. or the Oxford University Press and the publication of works of Oriental literature. The Agency hopes to act as an interpreter between the East and the West by placing Oriental and other books, published in any part of the world, within an easy reach of Oriental scholars in and out of India. Dr. Narhar Gopal Sardesai, L. M. & S., the amiable and energetic proprietor of the Agency, intends also to create within a short time a first class Show Room and a Study Library of Oriental literature with a Journal of its own. And my sincere thanks are due to Dr. Sardesai, who rendered invaluable help by kindly supplying me with whatever books of reference I required from time to time out of his stock and who took great pains for getting the present edition out of the press in time and in a decent form. My thanks are also due to Mr. N. N. Kulkarni, B. A. (Hons.), for materially assisting me in reading the proofs. But all the assistance rendered by the above gentlemen would not have been of any avail, if an equal degree of promptness had not been shown by Mr. L. V. Saptarshi, Proprietor and Manager of the Prabhakar Printing Press, in expediting the work through the press.

INTRODUCTION.

About the year 1909--10 the late Pandit गणपतिशास्त्री of Trivandrum discovered from different public libraries and from diverse other private sources in South India some manuscripts of no less than thirteen Sanskrit plays. Their names are:— (1) प्रतिमा and (2) अभिषेक (based on the रामायण); (3) मध्यमव्यायोग, (4) पञ्चरात्र, (5) दूतवाक्य, (6) दूतघटोत्कच, (7) कर्णभार and (8) ऊरुभङ्ग (based on the महाभारत); (9) बालचरित (based on the हरिवंश); (10) प्रतिज्ञायौगन्धरायण, (11) स्वप्नवासवदत्त and (12) अविमारक (based on stories from the बृहत्कथा) ; and (13) चारुदत्त. The manuscripts of these plays, that are found upto this time, are all of them found only in the South Indian districts. The manuscripts are said to be more than three hundred years old. But none of the manuscripts contains the name of the writer of these plays. And hence a heated controversy is raging round the question of the authorship of these plays ever since the time of their publication.

I. Common Authorship of the Plays.

From the internal evidence, in respect of similarity to an exceptional extent, found in all the thirteen plays, it is maintained that all these thirteen plays must be the work of one and the same author. This internal evidence, which establishes the common authorship of all these plays, is of a varied nature. And for the sake of convenience and clear understanding it may be divided into the following eleven different groups:—

1. All the thirteen plays begin with the expression, नान्द्यन्ते ततः प्रविशति सूत्रधारः. Other Sanskrit plays usually begin with the recitation of the नान्दी verses. But in these plays the नान्दी verses are dispensed with altogether and the plays commence with the entrance of the सूत्रधार at once.

2. Sanskrit dramas of later date generally use the word प्रस्तावना for the preparatory scene at the beginning of the first act. But these plays have invariably substituted the word स्थापना for the usual प्रस्तावना.

3. Again the usual practice of Sanskrit dramatists is to acquaint the audience with their own name, the name of the play, their

own family history and some other items connected with the play, in the preliminary portion of the प्रस्तावना. But no such information is to be met with in any of these thirteen plays. The name of the poet is everywhere conspicuous by its absence. And when we go through the whole of a play, then only at the end of it we meet with the name of the play, which we have finished, as प्रतिमानाटकं समाप्तम्, स्वप्ननाटकमवसितम् &c.

4. With slight variations the epilogues or the भरतवाक्यs of all the plays are idential.

5. The use of the names of some of the more prominent Dramatis Personæ of a play in the introductory verse of the play, which is technically known as मुद्रालंकार, is a peculiar feature of the writer of these plays. And this peculiarity is to be met with in प्रतिज्ञायौगन्धरायण, स्वप्नवासवदत्त, पञ्चरात्र and प्रतिमा, and in a certain way in the ऊरुभङ्ग also.

6. The स्थापनाs or the prologues of all the plays, except that of the चारुदत्त, are invariably very short and generally of an analogous nature, the usual form being एवमार्यमिश्रान् विज्ञापयामि । अये किं नु खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग पश्यामि । &c.

7. Exciting astonishment by the employment of a पताकास्थान seems to be a speciality of the writer of these plays, which is also noticed by बाण in his remark thereanent in सपताकैर्यशो लेभे &c. For some of the instances vide प्रतिज्ञायौगन्धरायण II, अविमारक III, and अभिषेक V.

8. Same names of some of the characters are repeated in different plays. The Chamberlain of दुर्योधन in the दूतवाक्य and of महासेन in the प्रतिज्ञायौगन्धरायण bears one and the same name of बादरायण. And a female door-keeper is introduced to the readers by the identical name of विजया in no less than four plays.

9. The use of unusual metres, like सुवदना, दण्डक &c., and the unusual recurrence of the श्लोक metre, the Prakrit forms in the plays, the same alliterations and several similar dramatic contrivances, frequenting themselves on various occasions, can be noticed in different plays.

10. But the most striking evidence about the common authorship of these plays is the incessant repetition of certain rare words

and set phrases, whole sentences and long passages, quadrants of verses and full stanzas, common imagery and similar ideas. Dr. Sukthankar, in his " Studies in भास, " has given an exhaustive list of these above-mentioned " Recurrences and Parallelisms "; and their total number has gone up to 127. From this figure a fairly adequate idea can be obtained as to the common origin of these different plays.

11. Not only that; but the poet has unconsciously reiterated even his grammatical inaccuracies and solecisms, or his pre-Paninian anomalies. This is the most unquestionable proof, that places beyond all doubt the common origin of these plays. For if some of the thirteen plays were the work of some other play-wright in imitation of some original author, the former would certainly be careful not to imitate the grammatically incorrect forms and expressions of the latter. And hence it appears likely that all these plays, with all their merits and demerits, should be the production of one common author.

II. Bhasa—the Author of the Plays.

Now if all these plays are the production of one common author, then the next question that arises is: who can be the common author of these plays? And the following reasons, in the absence of better ones, help to build up a modest suggestion that the plays may belong to भास.

DIRECT PROOFS.

1. It has been noticed above that all the thirteen plays of this group make their commencement directly with the entrance of the सूत्रधार. And in the verse,

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

the poet बाण (7th century) says that the plays of भास make their commencement with the entrance of the सूत्रधार. This characteristic, being equally applicable to all the plays of the group, imposes the authorship of भास on *all of them.* But the succeeding arguments, it should be noted, are of a different nature. They relate to *certain particular plays* and assist to establish the question of authorship in respect of those plays only.

2. The following verse is given in the सूक्तिमुक्तावलि as belonging to राजशेखर, a dramatist of the eleventh century A. D.:—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥

And on the strength of the statement herein it may be said that स्वप्नवासवदत्त, one of the thirteen plays in the above group, is (along with a number of other plays) the creation of the well-known ancient poet, भास.

3. Like the above, there is only one more evidence, found up-to this time, which mentions the name of a play (स्वप्नवासवदत्त) from the above group and attributes it to भास. It is from the नाट्यदर्पण of रामचन्द्र and गुणचन्द्र, the two pupils of the well-known Jaina writer, हेमचन्द्र (12th century A. D.). The reference in question is as follows:—यथा भासकृते स्वप्नवासवदत्ते शेफालिकाशिलातलमवलोक्य वत्सराजः ।

पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

Whether this verse, पादाक्रान्तानि &c., is found in the present Trivandrum play or not is a different question; and it will be discussed and decided in its proper place afterwards. But if it is shown that it has its own little proper place in the present play of the स्वप्नवासवदत्त, published by गणपतिशास्त्री, then this evidence of the नाट्यदर्पण, together with the testimony of राजशेखर, proves beyond doubt that the play of the स्वप्नवासवदत्त is the work of भास.

INDIRECT PROOFS.

The ancient poet भास is referred to by कालिदास in his मालविकाग्निमित्र, by वाक्पति (800 A. D.) in his गउडवह, and by जयदेव in his प्रसन्नराघव, *without any reference to any of the names of his plays*. On the other hand the play of the स्वप्नवासवदत्त is referred to by (1) भोजदेव in his शृङ्गारप्रकाश, (2) by शारदातनय in his भावप्रकाश, (3) by अभिनवगुप्त in his commentary on the नाट्यवेद and in his commentary on the ध्वन्यालोक, (4) by सर्वानन्द in his commentary on the अमरकोश, and (5) by सागरनन्दिन् in his नाट्यलक्षणरत्नकोश, *although none of them makes any mention of the author of the play*. Again (6) भामह, (7) दण्डिन् and (8) वामन quote passages from some of the plays under discussion, *although they do not themselves mention the names of the plays from which they have*

quoted, nor the name of the author of those plays. And on this account although none of these writers can be cited as direct witnesses in deciding the issue as to the authorship of the present plays, still indirectly they exercise an immense influence in confirming the conclusion, arrived at by the three direct proofs, adduced above.

FOUR PLAYS ATTESTED TO BY EIGHT WITNESSES.

Out of the thirteen plays of the present group, altogether four plays,—बालचरित, प्रतिज्ञायौगन्धरायण, चारुदत्त and स्वप्नवासवदत्त—have been referred to by the above-quoted writers.

(I) बालचरित.

दण्डिन् cites the line, लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः, which is found in the बालचरित and the चारुदत्त.

(II) प्रतिज्ञायौगन्धरायण.

The प्रतिज्ञायौगन्धरायण is evidently alluded to by भामह in two places in his काव्यालंकार. And the line, यो भर्तृपिण्डस्य कृते न युद्ध्येत्, given by वामन in his काव्यालंकारसूत्रवृत्ति, is found to be the fourth line of the following verse, occurring in the fourth act of the प्रतिज्ञायौगन्धरायण:—

नवं शरावं सलिलैः सुपूर्णं
सुसंस्कृतं दर्भकृतोत्तरीयम् ।
तत्तस्य मा भून्नरकं च गच्छेद्
यो भर्तृपिण्डस्य कृते न युध्येत् ॥

(III) चारुदत्त.

A reference to the play of the चारुदत्त in connection with the line, लिम्पतीव तमोऽङ्गानि &c., is already given above. Again वामन, in the fifth अधिकरण of the first अध्याय of his काव्यालंकारसूत्रवृत्ति, quotes the following verse:—

यासां बलिर्भवति मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव पूर्वबलिरूढयवाङ्कुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥

And this same verse is found to occur in the first act of the चारुदत्त. The selfsame play seems to have been alluded to by अभिनवगुप्त also in his भरतनाट्यवेदविवृति under the name of दरिद्रचारुदत्त.

(IV) स्वप्नवासवदत्त.

And lastly the most famous play of the स्वप्नवासवदत्त is allud ed to by no less than six out of the eight writers, mentioned above.

वामन.

1. वामन, now referred for the third time in this connection, quotes in his काव्यालंकारसूत्रवृत्ति, as an instance of व्याजोक्ति, the verse,

शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि ।
काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥

And this most charming and elegant verse is discovered to belong to the equally charming and elegant play of the स्वप्नवासवदत्त. Although वामन does not here actually say in so many words that he borrows this instance of his from the स्वप्नवासवदत्त, still it practically amounts to the same thing. For the verse is cited as an instance of व्याजोक्ति. And व्याजोक्ति is an अलंकार, which cannot be possible anywhere. It requires a suitable context. The definition of व्याजोक्ति, as given by वामन, is व्याजस्य असत्यस्य सत्यसारूप्यम्. And according to this definition the figure of speech is possible where an untrue thing is represented as being true. In the verse, शरच्छशाङ्कगौरेण &c., the real cause of the tears of the king, वत्स, is the remembrance of वासवदत्ता, his former queen, burnt alive in the लावाणक. But this real cause is not to be revealed to the newly-married queen पद्मावती for the fear of giving offence to her; and, therefore, the king gives out a false pretext and says that the tears are produced on account of the particles of pollen from the काश flowers entering the eyes by reason of the breeze. Here the untrue cause of the tears is the pollen of the flowers; and that is represented to be the real cause. Now where else can such a complicated context be available for वामन for his व्याजोक्ति, if it is not from the present play of the स्वप्नवासवदत्त? Here the entrance of the king with his friend, वसन्तक, the shaking of the branches and the arousing of bees for preventing the king's approach and incidentally for causing the pollen to float in the air, the skilful introduction of the good qualities of वासवदत्ता and several other minute details are very elaborately prepared in the fourth act of this play for producing a suitable atmosphere for the व्याजोक्ति in question; nay, even another instance of a व्याजोक्ति of exactly the same import is to be met with in this very fourth act in

the speech of वासवदत्ता, who also uses the same device of the pollen to conceal the real cause of her tears (एषा खलु मधुकराणामविनयात् काशकुसुमरेणुना पतितेन सोदका मे दृष्टिः). This argument of the context, therefore, conclusively proves that वामन must have quoted the verse, शरच्छशाङ्कगौरेण &c., from this very Trivandrum edition of the स्वप्नवासवदत्त and from no other source.

भोजदेव.

2. And now follow the five writers, who pass their remarks on the play of the स्वप्नवासवदत्त with an explicit mention of the name of the play in each case. The first of them is भोजदेव, who, in his शृङ्गारप्रकाश, describes the exact details of the fifth act of the play in the following words:—

स्वप्नवासवदत्ते पद्मावतीमस्वस्थां द्रष्टुं राजा समुद्रगृहकं गतः। पद्मावतीरहिते च तदवलोक्य तस्या एव शयनीये सुष्वाप। वासवदत्तां च स्वप्नवदस्वप्ने (अस्वप्नवत्स्वप्ने?) ददर्श। स्वप्नायमानश्च वासवदत्तामाबभाषे।

शारदातनय.

3. शारदातनय, a writer on rhetoric, writes as follows in his भावप्रकाश in connection with the play of the स्वप्नवासवदत्त:—

स्वप्नवासवदत्ताख्यमुदाहरणमत्र तु।
आच्छिद्य भूपाद् व्यसनाद् देवी मागधिकाकरे॥
न्यस्ता व्रतस्ततो न्यासान् मुखसंधिरयं भवेत्।
न्यासस्य च प्रतिमुखं समुद्भेद उदाहृतम्॥
पद्मावत्या मुखं वीक्ष्य विशेषकविभूषितम्।
जीवत्यावन्तिकेत्येतद् ज्ञातं भूमिभुजा यथा॥
उत्कण्ठितेन सोद्वेगं बीजोक्तिर्नामकीर्तनम्।
एहि वासवदत्तेति क्व यासीत्यादि दृश्यते॥
सहावस्थितयोरेकं प्राप्यान्यस्य गवेषणम्।
दर्शनस्पर्शनालापैरेतत्स्याद् बीजदर्शनम्॥
(अत्रोदाहरणम्) चिरप्रसुप्तः कामो मे वीणया प्रतिबोधितः।
तां तु देवीं न पश्यामि यस्या घोषवती प्रिया॥
किं ते भूयः प्रियं कुर्यामिति वाग्यत्र नोच्यते।
तमनुद्दिष्टसंहारमित्याहुर्भरतादयः॥

अभिनवगुप्त.

4. अभिनवगुप्त, in his भरतनाट्यवेदविवृति, refers to the स्वप्नवासवदत्त with the words, 'क्वचित् क्रीडा यथा स्वप्नवासवदत्तायाम्. And in his

commentary on the ध्वन्यालोक the same author alludes to the play in question in the following terms :—यथा स्वप्नवासवदत्ताख्ये नाटके ।

संचितपक्ष्मकपाटं नयनद्वारं स्वरूपतडनेन ।
उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा ॥

सर्वानन्द.

5. सर्वानन्द has written a commentary on the अमरकोश. In this lexicon the nine *rasas* are enumerated in the verse, शृङ्गारवीरकरुणाद्भुतहास्यभयानकाः &c. While commenting on the शृङ्गार out of these and giving its sub-divisions with illustrations, the commentator adopts the case of the स्वप्नवासवदत्त and says: त्रिविधः शृङ्गारः धर्मार्थकामभिन्नः। तत्राद्यो यथा नन्दयन्त्यां ब्राह्मणभोजनम् । द्वितीयः स्वदिश (देश?)-मात्मसात्कर्तुमुदयनस्य पद्मावतीपरिणयोऽर्थशृङ्गारः । तृतीयः स्वप्नवासवदत्ते तस्यैव वासवदत्तापरिणयः कामशृङ्गारः ।

सागरनन्दिन्.

6. The last author, who refers to the स्वप्नवासवदत्त, is सागरनन्दिन्. While discussing the manner of transition from the prologue to the main scene in his नाटकलक्षणरत्नकोश, he says:—

यथा स्वप्नवासवदत्ते। नेपथ्ये सूत्रधारः उत्सारणां श्रुत्वा पठति। अये कथं तपोवनेऽप्युत्सारणा। (विलोक्य) कथं मन्त्री यौगन्धरायणो वत्सराजस्य राज्यप्रत्यानयनं कर्तुकामः पद्मावतीयजनेनोत्सार्यते ।

There are certain objections raised against some of these passages. They will be taken up and duly considered in their proper places. But for the present it may be stated that from the above enumeration it is clear that there are in all eleven proofs, three direct and eight indirect, which tend to indicate that भास should be the author of the plays in question.

III. Objections against the Bhasa Theory.

The facts given above are sufficient to warrant the conclusion that भास should probably be the writer of these plays. But this conclusion is not sufficiently conclusive in the opinion of some. It is, therefore, necessary to state their objections and to test the validity of those objections.

OBJECTION I. (सूत्रधारकृतारम्भैः &c.)

The opponents of the भास theory contend that the description, given by बाण in the verse, सूत्रधारकृतारम्भैः &c., is not decisive enough

in determining that the plays, wherein the सूत्रधार makes the commencement, should be the plays of भास. For the concomitance is vitiated by the fact that there are certain other plays, recently published, where there is no नान्दी and where the commencement is made by the सूत्रधार himself, and yet they are not the plays of भास. (1) The भगवदज्जुकीय of बोधायन, (2) the मत्तविलास of महेन्द्रविक्रमवर्मन् (620 A. D.), (3) the आश्चर्यचूडामणि of शक्तिभद्र, a contemporary of the great शंकराचार्य, (4) the तपतीसंवरण and (5) the सुभद्राधनंजय of king कुलशेखरवर्मन् (11th century A. D.) are the principal instances, generally cited by the opponents of the भास theory, where the commencement is made by the सूत्रधार and yet where the authorship does not belong to भास.

But even this argument of the oppositionists will not be able to prove that the thirteen plays in question must not be the plays of भास. सूत्रधारकृतारम्भत्व is not meant by anybody, neither by गणपतिशास्त्री nor even by बाण, to carry within itself an invariable concomitance. It is admittedly an ordinary description and not an exact definition. But the description serves the purpose of confirming a conclusion which is arrived at by other proofs; and thus all of them combine to create a cumulative effect. If the reason of सूत्रधारकृतारम्भत्व were to be used as a logical middle term in the case of plays of the भगवदज्जुकीय type given above, it would certainly be faulty. But who would think of making such a use of it ? And where is even the necessity of it ? Almost all of the plays of the above-mentioned class have their different authors named in explicit terms; and there is no need of knowing them by any process of inference. And it would also be absurd to suppose that बाण in his verse, सूत्रधारकृतारम्भैः &c., was presuming to give the characteristics of plays, which were to be written after his death! He must have evidently said what he saw! But if the opponents have to contend that the plays of भास did not begin with the entry of the सूत्रधार, then it is incumbent upon them to explain how and why बाण referred to that particular characterstic as appertaining to भास, if it was not a speciality with his plays. Nor can it be averred that बाण was not accurate in this respect and that he was giving fanciful descriptions. For none of the statements, made by him at the commencement of his हर्षचरित in connection with the other poets, such as भट्टारहरिचन्द्र, सातवाहन, प्रवरसेन, कालिदास and गुणाढ्य, along with भास, have ever been questioned. And there is no

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reason why the same बाण should not be trusted only in the case of भास.

Again, it is urged by the antagonists of the भास theory that विश्वनाथ, a fifteenth century writer on rhetoric, observes, in connection with this question about the relative position of the नान्दी and the सूत्रधार, as follows, in the sixth chapter of his साहित्यदर्पणः—

अत एव प्राक्तनपुस्तकेषु 'नान्द्यन्ते सूत्रधारः' इत्यनन्तरमेव 'वेदान्तेषु' इत्यादि श्लोकलिखनं दृश्यते। यच्च पश्चात् 'नान्द्यन्ते सूत्रधारः' इति लिखितं तस्यायमभिप्रायः। नान्द्यन्ते सूत्रधार इदं प्रयोजितवान्। इतः प्रभृति मया नाटकमुपादीयते इति कवेरभिप्रायः सूचितः इति।

But what does it prove? विश्वनाथ notices herein an exceptional case. But an exception only proves the rule, which in the present instance seems to be, even according to विश्वनाथ, that the recital of a नान्दी, and not the entrance of the सूत्रधार, usually commenced a play. And under the circumstances बाण must have used the expression, सूत्रधारकृतारम्भैः, only when he must have found it to be a special peculiarity of the plays of भास in contravention of the usual practice of a नान्दी commencing a play. Several centuries before this विश्वनाथ of the fifeenth century, बाण himself had written a play, called पार्वतीपरिणय, wherein he also makes its commencement with two verses of नान्दी, and not the entrance of the सूत्रधार. And if the tradition is to be trusted in ascribing the play to बाण, then बाण is a far better authority than विश्वनाथ in determining the practice of the ancient times in this respect. The situation, therefore, is that the expression, सूत्रधारकृतारम्भैः, must either be explained away or accepted. But as no satisfactory explanation has come out as yet as to why a poet like बाण should say so, there is no other way but to accept the भास theory.

OBJECTION II. (पादाक्रान्तानि पुष्पाणि &c.)

The second objection is that the verse, पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् &c., cited by रामचन्द्र and गुणचन्द्र in their नाट्यदर्पण (vide page viii *supra*) as from the play of भास's स्वप्नवासवदत्त, is not to be found in the play of that name, published in the Trivandrum series, and that, therefore, the present play must not be the genuine play of भास. This objection first originated from Prof. Sylvan Levi and has since been taken up by others.

But the adherents of the भास theory point out that the verse must have been probably left out owing to the oversight of some copyists and that it can very rightly be restored to its proper place, which is unmistakably found out in the fourth act of this very Trivandrum edition of the स्वप्नवासवदत्त. गणपतिशास्त्री inserts it after the stage direction, उभौ उपविशतः, occurring after the third verse. (Vide p. 76 of his 1924 edition of the play). But others place it immediately after the stage direction, तथा कुर्वन्ति, occurring after the second verse. And this seems to be a better place. For the verse, पादाक्रान्तानि &c., is cited in the नाट्यदर्पण as an example of अनुमानालंकार (पूर्वार्धे लिङ्गमुत्तरार्धेऽनुमानमिति अनुमानोदाहरणनिरूपणदर्शनात्) with the introductory words, यथा भासकृते स्वप्नवासवदत्ते शेफालिकाशिलातलमवलोक्य वत्सराजः. Now there is another instance of the अनुमानालंकार to be found in the fifth act in the following conversation:—

विदूषकः—तत्रभवती पद्मावती इहागत्य निर्गता भवेत् ।

राजा—वयस्य, अनागतया भवितव्यम् ।

विदूषकः—कथं भवान् जानाति ।

राजा—किमत्र ज्ञेयम् । पश्य

शय्या नावनता तथास्तृतसमा न व्याकुलप्रच्छदा
न क्लिष्टं हि शिरोपधानममलं शीर्षाभिघातौषधैः ।
रोगे दृष्टिविलोभनं जनयितुं शोभा न काचित्कृता
प्राणी प्राप्य रुजा पुनर्न शयनं शीघ्रं स्वयं मुञ्चति ॥

And the same sentences, which accompany the अनुमानालंकार here, are present in the fourth act also only with a change in the speakers thus:—

विदूषकः—तत्रभवती पद्मावती इहागत्य निर्गता भवेत् ।

राजा—कथं भवान् जानाति ।

From the close resemblance of the situation and from the exact repetition of the same words it appears that the appropriate position of the verse, पादाक्रान्तानि &c., should be somewhere in the vicinity of the latter sentences of the fourth act.

Again, if Pro. Levi, according to the hypothesis of his objection, is prepared to admit, on the evidence of the नाट्यदर्पण, that the instance, पादाक्रान्तानि &c., of the अनुमानालंकार belongs to the genuine भास, then does it not follow, on the evidence of analogy, that the other instance also of the same अलंकार, to be found in the verse, शय्या नावनता &c.,

in the fifth act, should belong to the same writer, especially when the two sentences, तत्रभवती पद्मावती इहागस्य निर्गता भवेत् and कथं भवान् जानाति, are present in both the cases ? There is one more instance of the same poetical inference in the Trivandrum edition of the स्वप्नवास-वदत्त (not to speak of other instances in the rest of the thirteen plays of the group). It is as fallows:--

विस्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्यया
वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः ।
भूयिष्ठं कपिलानि गोकुलधनान्यक्षेत्रवत्यो दिशः
निःसंदिग्धमिदं तपोवनमयं धूमो हि बह्वाश्रयः ॥

Thus, if the verse, पादाक्रान्तानि &c., is genuine in the opinion of Prof. Levi, then the same natural tendency of using the अनुमानालंकार being exhibited in the other two verses, they also appear to have very likely proceeded from the pen of the same author; and this will lead to the probable inference that the present स्वप्नवासवदत्त, containing all these verses, must be the genuine work of भास, even according to the assumption of Prof. Levi.

OBJECTION III. (संचितपक्ष्मकपाटं &c.)

Prof. Levi raises another objection to the भास theory on the ground that the verse, संचितपक्ष्मकपाटं नयनद्वारं स्वरूपतडनेन । उद्घाट्य सा प्रविष्टा हृदयगृहं मे नृपतनूजा ॥ , quoted by अभिनवगुप्त in his commentary on the ध्वन्यालोक, as coming from the स्वप्नवासवदत्त, is not to be found in the present edition of the Trivandrum series.

Now अभिनवगुप्त, has got two references in all to the स्वप्न-वासवदत्त. One is to the verse, संचितपक्ष्मकपाटम् &c.; and the other, found in the भरतनाट्यवेदविवृति, is to the effect, क्वचित् क्रीडा यथा स्वप्न-वासवदत्तायाम्. And this latter reference is admitted on both the sides to be found in the present Trivandrum edition of the स्वप्नवासवदत्त, since पद्मावती is represented, even according to the version of this edition, as playing with a ball in the second act. And thus the genuineness of the present edition is proved at least by the test of the latter reference, if not by that of the former. But again, if the testimony of अभिनवगुप्त is found to be correct in one instance, the natural presumption is that his other reference also must not be groundless. The verse, संचितपक्ष्मकपाटम् &c., must have thus been present in this very edition of the स्वप्नवासवदत्त at the time of अभिनवगुप्त, but might have since

slipped away owing to the fault of some scribes, or on account of the exigencies of various readings, or for some other reason.

But now if the verse, संचितपक्ष्मकपाटम् &c., is sought to be restored to its original place in the play according to the above line of argument, it is contended that in the present play there can be no possible accommodation for the verse in question, as it portrays the intensive effect, produced on the mind of a lover on the first sight of his beloved, and as there is no scope for this sort of the preliminary stage of love in the play.

It is true that पद्मावती's marriage with the king was contracted even without the latter having ever seen the former personally; and, as for वासवदत्ता, only the sorrows of separation from her form the main topic of the play. Still it is not quite impossible to find room for the verse, संचितपक्ष्मकपाटम् &c., in the present play of the Trivandrum series.

It is quite clear that from the standpoint of the first-sight effect of love the verse has no scope in the play. But the appearance of the verse is possible and even probable after the scene of the king's dream in the fifth act. The king awakens from his sleep at the end of his dream and in that half drowsy condition he actually sees वासवदत्ता going away from his vicinity. At this very moment the विदूषक makes his entrance and asks the king if he is awake; and the king in anwser hastens to communicate to him the good news that वासवदत्ता is alive with the words, वयस्य, प्रियमावेदये। धरते खलु वासवदत्ता। And by way of explanation for this statement of his the king might have possibly repeated the verse here. The house of the king's heart could only be entered through the door of the eyes; but the planks of the door in the form of the eye-lashes were closed together, while the king was asleep. But when वासवदत्ता touched his drooping hand to replace it on the bed, the door of the eyes was forced open by वासवदत्ता with a stroke in the form of the presentation of herself and the house of the heart (which was vacant before) was at once occupied by her.

But a doubt is very likely to be raised against this suggestion in respect of the word नृपतनूजा in the stanza. The use of the word, नृपतनूजा, it will be contended, indicates that the verse, containing the word, must necessarily refer to a time before the marriage of वासव-

दत्ता, when she was the daughter of king महासेन, her father, and not the wife of king उदयन. But the contention loses all its force when it is found that similar expressions are used even on occasions after the marriage. Cf.

दृष्ट्वा स्वैरमवन्तिराजतनयां पञ्चेषवः पातिताः । IV. 1.
श्लाघ्यामवन्तिनृपतेः सदृशीं तनूजाम् । V. 1.
स्मराम्यवन्त्याधिपतेः सुतायाः । V. 5.
स्मृत्वा पुनर्नृपसुतानिधनं विषादः । VI. 5.

स्वप्नवासवदत्त.

It should be noted here that the common characteristic of वासवदत्ता being called as 'the daughter of the king' in all these five verses probably points to their common origin.

But in connection with the verse, संचितपक्ष्मकपाटम् &c., Prof. M. Winternitz observes that "it cannot be taken from अभिनवगुप्त's commentary on the ध्वन्यालोक, for the verse is quoted as an example to show that there are poets who only care for अलंकारs without taking any regard of *rasas* (sentiments), which certainly does not apply to our play."

But in spite of the above observation of Prof. M. Winternitz the verse is there in अभिनवगुप्त's commentary on the ध्वन्यालोक. Its existence there cannot be denied; but, on the contrary, it requires to be justified. And it can be justified in the following way. The original text of आनन्दवर्धन in his ध्वन्यालोक in the present case is: दृश्यन्ते च कवयोऽलंकारनिबन्धनैकरसा अनपेक्षितरसाः प्रबन्धेषु. And to illustrate this statement about an अलंकार being used to the neglect of a *rasa*, अभिनवगुप्त in his commentary cites an instance as follows:— दृश्यन्ते चेति । यथा स्वप्नवासवदत्ताख्ये नाटके, 'संचितपक्ष्मकपाटमित्यादि'. Prof. Winternitz, in the above remark of his, urges that आनन्दवर्धन's observation, दृश्यन्ते च कवयः &c., certainly does not apply to our play, स्वप्नवासवदत्त. But his conjecture will carry very little weight as against the positive statement of अभिनवगुप्त. Again, अभिनवगुप्त never intends to find fault, by his above-mentioned statement, with the whole play, but only with one verse out of it. Like Prof. Winternitz अभिनवगुप्त also must have a very high opinion about the excellent manner in which the sentiment of करुण is depicted and developed in the स्वप्नवासवदत्त. And this also must be noticed that Abhinavagupta says nowhere in his remark that the whole play of the स्वप्नवासवदत्त is defaced with the use of अलंकारs to the total exclu-

sion of the *rasas*, but he refers to one particular verse only as being faulty in this respect. He does not say यथा स्वप्नवासवदत्ताख्यं नाटकम्; but यथा स्वप्नवासवदत्ताख्ये नाटके संचितपक्ष्मकपाटमित्यादि (एकं पद्यमेव). And this shows that the verse, according to अभिनवगुप्त, belonged to the स्वप्नवासवदत्त and that it has the flaw of containing an अलंकार, where a *rasa* ought to have been predominant.

And now in what position in the स्वप्नवासवदत्त can the verse, संचितपक्ष्मकपाटम् &c., be open to the charge of containing an अलंकार to the detriment of a *rasa*? Most obviously, in the position, pointed out above, in the dream scene of the fifth act. The verse is incapacitated by the expression, संचितपक्ष्मकपाटम्, to refer to the effect on the mind of a lover on the first sight of his beloved; for it is absurd and awkward to suppose that any lover would have his eyelids closed, when he was to see his beloved for the first time! But no such difficulty occurs in the way of the fifth act position, where the king, being actually asleep, had his eyelids naturally closed together. Now thus if this fifth act position is granted to be the right position for the verse, then the occasion after the dream, when the king actually saw for the first time that his beloved wife, वासवदत्ता, was alive and not dead, as the report went, was certainly an occasion fit for an outburst of an uncontrollable sentiment (*rasa*), and not for a poor and plodding metaphor. When a plain, pithy and pathetic sentence (something like "I actually saw her just now with my own eyes!") would have been sufficiently effective, the king is spinning out in the most laboured manner that the heart is a house, that the eyes are its doors and that the eyelashes are the planks of those doors! And this is certainly very faulty from the standpoint of *rasa*. And according to the laws of the science of rhetoric, expounded in the ध्वन्यालोक, *rasa* is always regarded to be more effective and more attractive than an अलंकार. On these grounds the verse, संचितपक्ष्मकपाटम् &c., is faulty; and being faulty, it finds a faultless place for itself in the dream scene of the fifth act of the स्वप्नवासवदत्त of the Trivandrum series.

The above suggestion may be acceptable or unacceptable. It is a probable conjecture based on certain facts; and it may be taken for what it is worth. But even if it is granted that the said verse cannot be restored to the position, pointed out above, is it a right line

of thought to argue that a certain play is not a genuine play, because any particular verse is not to be found therein ? Prof. Levi has advanced this argument twice. But, the question is, is it a reliable argument ? Is it not inconclusive ? In respect of old manuscripts there are so many causes operating as regards the insertion of new readings and the omission of old ones, that it is hazardous to arrive at any hasty conclusions without a thorough investigation in each case. A play or a poem should not be deprived of its genuineness, because certain verse is not found in it, just as a man should not lose his identity, only because some of his fingers are cut off by some accident.

In the commentary of Vamanacharya Zalkikar on the **काव्यप्रकाश**, an attempt is made to trace as far as possible the verses cited by **मम्मट** for his examples to their original sources ; and several writers and commentators are quoted by him for that purpose. But although these authorities attribute some of the verses of **मम्मट**'s examples to certain plays, those verses are not at all found in the present editions of those plays. For illustration some cases are cited below:—

(1) अन्यत्र यूयं कुसुमावचायं कुरुध्वमत्रास्मि करोमि सख्यः ।
नाहं हि दूरं भ्रमितुं समर्था प्रसीदतायं रचितोऽञ्जलिर्वः ॥ III. 20.

यत्तु " पुष्पावचायं नाटयन्ती सखीं प्रति मालती कथयती " त्यत्र व्याख्यानं, " प्रच्छन्नकामुको माधवः आश्वस्ता विश्वासवतीं कामन्दकीं प्रति मालत्या व्यज्यते " इत्यग्रिमव्याख्यानं च सरस्वतीतीर्थकृतं तत्तु चिन्त्यमेव । मालतीमाधवप्रकरणे अस्य पद्यस्यानुपलम्भात् । (p. 78, fourth edition, 1921).

(2) प्रथमसमरुणच्छायस्तावत्ततः कनकप्रभः
तदनु विरहोत्ताम्यत्तन्वीकपोलतलद्युतिः ।
उदयति ततो ध्वान्तध्वंसक्षमः क्षणदामुखे
सरसबिसिनीकन्दच्छेदच्छविर्मृगलाञ्छनः ॥ VI. 139.

यत्तु " मालतीमाधवे चन्द्रोदयवर्णनमिदम् " इति चन्द्रिकायामुक्तं तच्चिन्त्यमेव । संप्रतितनपुस्तके तत्रास्यानुपलम्भात् । (*ibid* p. 260)

(3) अलमतिचपलत्वात्स्वप्नमायोपमत्वात्
परिणतिविरसत्वात्संगमेनाङ्गनायाः ।
इति यदि शतकृत्वस्तत्त्वमालोचयाम-
स्तदपि न हरिणाक्षीं विस्मरत्यन्तरात्मा ॥ VII. 197.

यत्तु मकरन्दं प्रति माधवस्योक्तिरियमिति कमलाकरभट्टेनोक्तं तत्तु भ्रान्तिमूलकमेव । मालतीमाधवप्रकरणेऽस्य पद्यस्यानुपलम्भात् । (*ibid* p. 319.)

(4) प्रसादे वर्तस्व प्रकटय मुदं संत्यज रुषं
प्रिये शुष्यन्त्यङ्गान्यमृतमिव ते सिञ्चतु वचः।
निधानं सौख्यानां क्षणमभिमुखं स्थापय मुखं
न मुग्धे प्रत्येतुं प्रभवति गतः कालहरिणः ॥ VII. 327.

यत्तु मानवतीं मालतीं प्रति माधवस्योक्तिरियमित्युद्द्योतचन्द्रिकयोरुक्तं तत्तु चिन्त्यमेव। मालतीमाधवप्रकरणेऽस्य पद्यस्य अनुपलम्भात्। (*ibid.*, p. 438).

(5) पाण्डु क्षामं वदनं हृदयं सरसं तवालसं च वपुः।
आवेदयति नितान्तं क्षेत्रियरोगं सखि हृदन्तः ॥ VII. 332.

अत्र 'मालतीं प्रति लवङ्गिकाया उक्तिरियम्' इति महेश्वरेणोक्तं तच्चिन्त्यमेव। मालतीमाधवप्रकरणेऽस्य पद्यस्य सर्वथानुपलम्भात्। (*ibid.*, p. 448).

(6) हृदयमधिष्ठितमादौ मालत्याः कुसुमचापबाणेन।
चरमं रमणीवल्लभ लोचनविषयं त्वया भजता ॥ X. 452.

मालतीमाधवप्रकरणस्थमिदं मत्वा 'हे रमणीवल्लभ माधव' इति कमलाकरभट्टकृतं व्याख्यानम्, 'मालतीमाधवनाटके माधवं प्रत्युक्तिः' इति सुधासागरकारोक्तं च कपोलकल्पितं परास्तं मालतीमाधवे अस्य पद्यस्यानुपलम्भात्। (*ibid.*, p. 633).

(7) क्वाकार्यं शशलक्ष्मणः क्व च कुलं भूयोऽपि दृश्येत सा
दोषाणां प्रशमाय नः श्रुतमहो कोपेऽपि कान्तं मुखम्।
किं वक्ष्यन्त्यपकल्मषाः कृतधियः स्वप्नेऽपि सा दुर्लभा
चेतः स्वास्थ्यमुपैहि कः खलु युवा धन्योऽधरं धास्यति ॥ IV. 53.

विक्रमोर्वशीये चतुर्थेऽङ्के उर्वशीं दृष्ट्वा पुरूरवस उक्तिरियमिति जयन्तमहेश्वरनागोजीभट्टादयः। यद्यपीदं पद्यमस्मदुपलब्धहस्तलिखितपुस्तकेषु नोपलभ्यते तथापि १८७९ खिताब्देऽङ्किते पुस्तके १२२ पृष्ठेऽधिकपाठरूपेणोपलभ्यत एव। (*ibid.*, p. 126).

(8) हा धिक् सा किल तामसी शशिमुखी दृष्टा मया यत्र सा
तद्विच्छेदरुजान्धकारितमिदं दग्धं दिनं कल्पितम्।
किं कुर्मः कुशले सदैव विधुरो धाता न चेत्तत्कथं
तादृग्यामवतीमयो भवति मे नो जीवलोकोऽधुना ॥ VII. 149.

रात्रौ स्वप्ने उर्वशीं दृष्टवतः पुरूरवस उक्तिरियमित्युद्द्योतचन्द्रिकाकारादयः। परंतु विक्रमोर्वशीये संप्रतितनपुस्तके नोपलभ्यते। (*ibid.*, p. 275).

(9) अरे रामाहस्ताभरण भसलश्रेणिशरण
स्मरक्रीडाव्रीडाशमन विरहिप्राणदमन।
सरोहंसोत्तंस प्रचलदलनीलोत्पल सखे
सखेदोऽहं मोहं श्लथय कथय क्वेन्दुवदना ॥ VII. 283.

नीलोत्पलं प्रति विरहिणः पुरूरवस उक्तिरियमिति चक्रवर्तिमहेश्वरश्रीवत्सलाञ्छनवैद्यनाथभीमसेननागोजीभट्टादयो वदन्ति । परंतु विक्रमोर्वशीये पद्यमेतन्नोपलभ्यते । (*ibid.*, p. 404).

(10) उत्कम्पिनी भयपरिस्खलितांशुकान्ता
ते लोचने प्रतिदिशं विधुरे क्षिपन्ती ।
क्रूरेण दारुणतया सहसैव दग्धा
धूमान्धितेन दहनेन न वीक्षितासि ॥ VII. 187.

हर्षदेवकृतायां रत्नावल्यां नाटिकायां वासवदत्तां दग्धां संभाव्य तामनुध्याय शोचतो वत्सराजस्य उक्तिरियमिति जयन्तमहेश्वरकमलाकरवैद्यनाथनागेशभट्टादयः । परंत्विदं पद्यं रत्नावल्यां चतुर्थेऽङ्के संप्रतितनपुस्तकेषु नोपलभ्यते इति बोध्यम् । (*ibid.*, p. 308).

(11) देवीभावं गमिता परिवारपदं कथं भजत्येषा ।
न खलु परिभोगयोग्यं दैवतरूपाङ्कितं रत्नम् ॥ X. 453.

रत्नावल्यां पद्यमिदमिति केचित् । परंतु अङ्कितरत्नावलीपुस्तके तु नैवोपलभ्यते । (*ibid.*, p. 635).

For other instances refer to pages 350, 357, 365 368, 371, 393, 400, 416, 432, 489, 633 &c., which relate to महावीरचरित, वेणीसंहार, मालविकाग्निमित्र and some other works.

On the strength of these commentators, quoted above, will anybody be justified in saying that the present editions of the मालतीमाधव, विक्रमोर्वशीय, रत्नावली, वीरचरित and मालविकाग्निमित्र are not genuine, because the verses, quoted by the above writers from them,are not to be found there? Such a line of reasoning will be illogical and fallacious. The appearance or disappearance of a particular passage in a particular work is frequently caused by the ignorance or the over-sight of scribes originally; and it is continued in succeeding copies under the dignified name of 'a different reading.' But that is not the only cause of the confusion. Many of the learned writers must generally be quoting from memory; and they must not have taken the trouble of referring every time to the original work to see whether their memory was serving them right. This cause also must have, not in a little degree,contributed to increase the confusion. Vamanacharya Zalkikar, the author of the बालबोधिनी commentary on the काव्यप्रकाश, referred to above, alludes to the same cause in the following three passages:—

(a) महाप्रलयमारुतक्षुभितपुष्करावर्तकेत्यादिरियं वेणीसंहारनाटके तृतीयेऽङ्के रणकोलाहलमाकर्णयतोऽश्वत्थाम्न उक्तिः । यत्तु 'भीमस्योक्तिरिय' मिति महेश्वरोक्तं तत्तु तन्नाटकानवलोकनमूलकम् । (*ibid.*, p. 365).

(b) विप्रकृतोऽभिभवन्त्यविक्रमं रहयत्यापदुपेतमायतिरित्यादिरियं किरातार्जुनीये द्वितीये सर्गे युधिष्ठिरं प्रति भीमस्योक्तिः। यत्तु चन्द्रिकोद्द्योतयोरुक्तं 'द्रौपद्या उक्तिरियम्' इति तत्तु तदनवलोकनमूलकमेव। (*ibid.*, p. 371).

(c) आज्ञा शक्रशिखामणिप्रणयिनीत्यादिरियं राजशेखरकृते बालरामायणे प्रथमेऽङ्के "आश्चर्यम् एकोऽपि गरीयान् दोषः समग्रमपि गुणग्रामं दूषयति। तथाहि" इत्युपक्रम्य जनकं प्रति जनकपुरोहितस्य शतानन्दस्योक्तिः। यत्तु "वीरचरितनाटके सन्त्येव बहवो गुणास्तथापि बलवानेको दोषस्तानपवदति इति चूर्णिकामुपक्रम्य रावणदूतं प्रति शतानन्दस्योक्तिरियम्" इति चक्रवर्तिश्रीवत्सलाञ्छनवैद्यनाथभीमसेननागोजीभट्टादिभिरुक्तं तत्तु तत्तद्ग्रन्थानवलोकनविजृम्भितमेव। तेषां सर्वेषां गड्डरिकाप्रवाहन्यायेनैव प्रवृत्तत्वाद् वीरचरितेऽस्य पद्यस्यानुपलम्भाद्बालरामायणे चोपलम्भाच्चेति विचारिभिर्बोध्यम्। (*ibid.*, p. 400).

With so many instances before the eye, showing how omissions and misstatements crop up and creep in, it will not be fair to draw any hasty conclusion that a certain work does not belong to any particular author, because a passage, or a line, or a verse is not found there. Thus it will be seen that the principle is pernicious and should not be too much relied upon. But if it is insisted that a work, to prove its genuineness, must submit itself even to such a test, then it has already been pointed out that the verse, संचितपक्ष्मकपाटम् &c., has got its proper place in the dream scene of the fifth act of the present स्वप्नवासवदत्त.

OBJECTION IV. (अर्थशृङ्गार AND कामशृङ्गार).

त्रिविधः शृङ्गारो धर्मार्थकामभिन्नः। तत्राद्यो यथा नन्दयन्त्यां ब्राह्मणभोजनम्। द्वितीयः स्वदिश—(देश ?)—मात्मसात्कर्तुमुदयनस्य पद्मावतीपरिणयोऽर्थशृङ्गारः। तृतीयः स्वप्नवासवदत्ते तस्यैव वासवदत्तापरिणयः कामशृङ्गारः।

This passage has been quoted above in support of the भास theory. But it is urged by some of the oppositionists that the स्वप्नवासवदत्त, alluded to in this passage, must be a different work from the Trivandrum play, inasmuch as the former seems to deal with वासवदत्ता's and not पद्मावती's marriage with उदयन. But in that case those, who raise this objection, must be asked to point out the place or the play which illustrates the second kind of शृङ्गार, *i.e.* the अर्थशृङ्गार, in the above passage. The first kind of शृङ्गार is disposed of as आद्यो यथा नन्दयन्त्याम्; and the third is said to be illustrated by the play of the स्वप्नवासवदत्त. And there is no play mentioned to illustrate the second kind.

It is naturally expected that like the first and the third kinds of शृङ्गार, the second kind also ought to have been illustrated by the mention of some play. But here there are three kinds of शृङ्गार to be illustrated and only two plays are mentioned to illustrate them. Under these circumstances what is the natural conclusion? The natural and necessary conclusion is that the play of the स्वप्नवासवदत्त, mentioned once, must have been intended by the writer to serve the purpose of an illustration for the second as well as for the third kind of शृङ्गार. And thus if the स्वप्नवासवदत्त illustrates also the second kind of शृङ्गार, *i. e.* the अर्थशृङ्गार, then the description (स्वदेशमात्मसात्कर्तुमुदयनस्य पद्मावतीपरिणयः), given by सर्वानन्द in the above passage from his अमरकोशटीकासर्वस्व, tallies exactly with the story and the subject-matter of the Trivandrum स्वप्नवासवदत्त; and there remains no ground for complaint. Nor is there any necessity of supposing the existence of a separate स्वप्नवासवदत्त for the marriage of उदयन with वासवदत्ता, as incidents, relating thereunto, are also referred to in this very play. To make all this meaning more easily available, गणपतिशास्त्री proposes to alter the positions of the words, तृतीयः and स्वप्नवासवदत्ते and read the last two sentences of the above passage thus:—द्वितीयः स्वदेशमात्मसात्कर्तुमुदयनस्य पद्मावतीपरिणयोऽर्थशृङ्गारः स्वप्नवासवदत्ते। तृतीयस्तस्यैव वासवदत्तापरिणयः कामशृङ्गारः।

OBJECTION V (उत्सारणा).

यथा स्वप्नवासवदत्ते। नेपथ्ये सूत्रधारः। उत्सारणां श्रुत्वा पठति। अये कथं तपोवनेऽप्युत्सारणा। (विलोक्य) कथं मन्त्री यौगन्धरायणो वत्सराजस्य राज्यप्रत्यानयनं कर्तुकामः पद्मावतीजनेनोत्सार्यते इति उत्सारणाशब्दोऽत्र पूर्वप्रयोगमुत्सार्य नाटकार्थसूचक इति प्रयोगातिशयः।

In conncetion with this quotation from सागरनन्दिन्, cited above on behalf of the Trivandrum स्वप्नवासवदत्त, it is urged by Prof. Levi and others that, as the introductory portion in the Trivandrum स्वप्नवासवदत्त does not exactly coincide with the above extract, the real स्वप्नवासवदत्त must be different from the present play, meaning thereby that the above quotation of सागरनन्दिन् is from the genuine स्वप्नवासवदत्त and that the स्थापना passage of the present edition must be spurious. The introdutory portion of the present edition is as follows:—

सूत्रधारः—एवमार्यमिश्रान् विज्ञापयामि। अये किं नु खलु मयि विज्ञापनव्यग्रे
शब्द इव श्रूयते। अङ्ग पश्यामि।

(नेपथ्ये) उत्सरतोत्सरत, आर्याः उत्सरत ।

सूत्रधारः— भवतु । विज्ञातम् ।

भृत्यैर्मगधराजस्य स्निग्धैः कन्यानुगामिभिः ।

धृष्टमुत्सार्यते सर्वस्तपोवनगतो जनः ॥ (निष्क्रान्तः)

(प्रविश्य)

भटौ—उत्सरतोत्सरत, आर्याः उत्सरत ।

(ततः प्रविशति परिव्राजकवेषो यौगन्धरायण आवन्तिकावेषधारिणी वासवदत्ता च ।)

यौगन्धरायणः— (कर्णं दत्त्वा) कथमिहाप्युत्सार्यते ।

From a comparison of the two passages it will be seen that there is more of identity than difference between the two. The main factors of the उत्सारणा,–तपोवन, यौगन्धरायण &c.–are the same in both the cases; and consequently they cannot point to two different plays. An identical beginning indicates an identity of the succeeding play. And if there is any slight difference of words and expressions, the difference is due probably to the abridged form that सागरनन्दिन् must have of necessity given to his quotation. For, evidently the object of सागरनन्दिन् was not to furnish the present disputants with the exact wording of the play, but simply to illustrate how the prior incidents are summarily pushed aside and the story of the play at once brought to the front by the method of the प्रयोगातिशय. Or, सागरनन्दिन्'s quotation may be from some text abridged for the convenience of the stage by some unskilful actors. For there are certain obvious flaws in the passage of सागरनन्दिन्. From his sentence नेपथ्ये सूत्रधारः &c., which should rather stand as नेपथ्ये उत्सारणां श्रुत्वा सूत्रधारः पठति, it is clear that the सूत्रधार should be more connected with the stage than with a penance-grove; and as such how can he say अये कथं तपोवनेऽप्युत्सारणा. In the Trivandrum play, however, the question, कथमिहाप्युत्सार्यते, stands very fittingly in the mouth of यौगन्धरायण, who is actually in the penance-grove. Again, सागरनन्दिन्'s passage speaks only of यौगन्धरायण being pushed aside (कथं मन्त्री यौगन्धरायणः उत्सार्यते), and makes no reference to the introduction of वासवदत्ता (as is rightly done in the present play in the words, आवन्तिकावेषधारिणी वासवदत्ता च), when she ought to have necessarily accompanied him to the penance-grove. Thirdly, सागरनन्दिन्'s extract must be of an abridged nature, inasmuch as the fact of यौगन्धरायण planning the recovery of his master's lost kingdom

abruptly summarised here in the words, वत्सराजस्य राज्यप्रत्यानयनं कर्तुकामः &c., when the same fact is disclosed and detailed gradually in the course of the first act of the Trivandrum play suitably with the development of the story. From all these considerations it appears that सागरनन्दिन्'s extract must be abridged and not original and that the credit of being genuine necessarily belongs to the introductory passage of the Trivandrum play. And, therefore, the validity of the latter should not be questioned on the ground of some minor variations in the former.

OBJECTION VI (ANTHOLOGIES.)

The last objection against the भास theory is based on the frail and flimsy ground that certain verses, about 13 in number, attributed to भास in Sanskrit Anthologies, such as शार्ङ्गधरपद्धति (5), सुभाषितावली (4), सदुक्तिकर्णामृत (3) and सूक्तिमुक्तावली (1), are not to be found in any of the plays, at present attributed to भास. This lame argument has no legs to stand upon, until it is not proved that the present thirteen plays are the only plays, written by भास, and that no more plays or poems, composed by him, are to be discovered hereafter. As no one, not even the staunch opponents, can take such a guarantee, the objection is nullified at least for the present. It is again nullified and invalidated for another reason also.

पेया सुरा प्रियतमामुखमीक्षणीयं
ग्राह्यः स्वभावललितो विकटश्च वेषः ।
येनेदमीदृशमदृश्यत मोक्षवर्त्म
दीर्घायुरस्तु भगवान् स पिनाकपाणिः ॥

This is one of the thirteen verses that are ascribed to भास (vide सोमदेव's यशस्तिलक). But unfortunately this same verse is found to belong to a comic play, named मत्तविलासप्रहसन, written by the Pallava king, महेन्द्रविक्रमवर्मन्, son of सिंहविष्णुवर्मन्, who lived in the earlier part of the seventh century A. D. This fact seriously weakens the strength of the argument. Like several other writers and commentators, as is shown above (vide pp. xx–xxii), the anthologists also are very likely to commit mistakes in ascribing certain verses to certain authors; and, therefore, poor भास should not be too hastily made to suffer for the fault of any anthologists. For instance,

दयिताबाहुपाशस्य कुतोऽयमपरो विधिः ।
जीवयत्यर्पितः कण्ठे मारयत्यपवर्जितः ॥

is a verse, which is attributed to भास according to the शार्ङ्गधरपद्धति; but the सुभाषितावली ascribes the same verse to one कलशक, king of Kashmir (1080-1088), a poet and a patron of learning, alluded to by बिल्हण in his विक्रमाङ्कदेवचरित XVIII. 56. Again the verse,

यदपि विबुधैः सिन्धोरन्तः कथंचिदुपार्जितं
तदपि सकलं चारुस्त्रीणां मुखेषु विलोक्यते ।
सुरसुमनसः श्वासामोदे शशी च कपोलयो-
रमृतमधरे तिर्यग्भूते विषं च विलोचने ॥

which also is one of the thirteen verses attributed to भास according to the सूक्तिमुक्तावली, is found to have been attributed, in the कवीन्द्रवचनसमुच्चय, edited by F. W. Thomas, to no less than three poets altogether, *i.e.* भास, भोजदेव and लक्ष्मीधर. Have the opponents of the भास theory anywhere determined who the real writer of this verse as well as of the above (दयिताबाहु० &c.) is ? If not, how are they entitled to make use of this argument of theirs against भास ?

Again out of the following two verses,

कृतककृतकैर्मायासख्यैस्त्वयास्म्यतिवञ्चिता
निभृतनिभृतैः कार्यालापैर्मयाप्युपलक्षितम् ।
भवतु विदितं नेष्टाहं ते वृथा किमु खिद्यसे
ह्यहमबहुना त्वं निःस्नेहः समेन समं गतम् ॥

and

प्रत्यासन्नविवाहमङ्गलविधौ देवार्चनव्यग्रया
दृष्ट्वाग्रे परिणेतुरेव लिखितां गङ्गाधरस्याकृतिम् ।
उन्मादस्मितरोमलज्जितरसैर्गौर्या कथंचिच्चिराद्
वृद्धस्त्रीवचनात् प्रिये विनिहितः पुष्पाञ्जलिः पातु वः ॥

the first is attributed to भास by the सुभाषितावली and the second by the सदुक्तिकर्णामृत. Both these verses are included in the शार्ङ्गधरपद्धति also; but the author thereof, who has given not less than five other verses of भास in this collection, does not say that the two above-given verses belong to भास, inasmuch as he observes that they are कस्यापि. Besides, the second verse, प्रत्यासन्नविवाह० &c., has the appearance of a नान्दी verse; and as such, it is placed by शार्ङ्गधर also in that class in his work (ततोऽप्यनुक्रमो ज्ञेयो नमस्कृत्याशिषां तथा । 14). And as भास does not generally use any such नान्दी verses, the verse, प्रत्यासन्नविवाह० &c., seems probably to belong to some other poet.

Lastly, these same anthologies give several verses as belonging to कालिदास, भवभूति and other poets, and some of them are not found in the existing works of those poets: and yet no one has dared to declare that the present works of those poets are not genuine on that account. With all these varied facts before the eye, it is unfair and unkind to urge the argument of these anthologies against भास. There are, as shown above, so many logical discrepancies in this argument of the anthologies, and many more may be found out; and yet all the thirteen verses, culled from the different anthologies, are faithfully recited and blindly marshalled against भास by each and every writer of the opposite camp from the time of रामावतार-शर्मा down to the present day.

From an examination of the above objections, raised against the भास theory, it is seen that none of them is powerful enough to upset the theory about the authorship of भास. The weak points in them have been thoroughly exposed and their allegations completely refuted.

The objectors of the भास theory have thus far refused to give their recognition to these plays of the Trivandrum series on the ground that certain verses and passages, pointed out in the six above-given objections, are not found in these plays and on the subsequent supposition that those verses and passages must belong to some real and genuine plays of भास. But the question about the presence or the absence of these verses and passages has been clearly expounded above; and the theory about the authorship of भास has besides been well nigh established by irrefutable evidences and unassailable arguments. Under these circumstances, the objectors do not seem to recognize their responsibility, when they say that the said verses and passages belong to plays other than the plays of the Trivandrum series. Where are those other plays? Are the objectors in a position to produce those other plays? At least from a *prima facie* point of view the evidence in favour of the भास theory is so preponderating and has attained to such a degree of probability, that it is sure to prevail, unless the contrary is proved. And can the objectors prove the contrary by actually producing plays other than the Trivandrum plays? The burden of proof certainly lies on their shoulders, when they plead the excuse of other plays. They must either produce the other plays or leave off relying upon them. They cannot surely have it both ways.

Prof. Kuppuswami Sastri, M. A., of Presidency College, Madras, in his introduction to the आश्चर्यचूडामणि (1926), has added one more verse to the list of the thirteen verses, adverted to above. He quotes from the अभिनवभारती of अभिनवगुप्त the following passage, wherein the said verse is given as belonging to भास without any reference to any particular work of his :—

अधुना रौद्रं लक्षयति। अथ रौद्रो नामेति। आत्म (नाम) ग्रहणस्य अयमाशयः। अन्यायकारिता प्राधान्येन क्रोधस्य विषयः। तादृशि च जने सर्वोऽपि मनोरथैरपि रुधिरपानमपि नाम कुर्यात्। तथा चाह लोकः। यदि लभ्येत तत्तदीयं रुधिरमपि पीत्वा न तृप्यते। महाकविना भासेनापि स्वप्रबन्धे उक्तम्।

त्रेतायुगं तद्धि न मैथिली सा
रामस्य रागपदवी मृदु चास्य चेतः।
लब्धा जनस्तु यदि रावणमस्य कायं
प्रोत्कृत्य तन्न तिलशो न वितृप्तिगामी॥

Page 255, Vol. I of the अभिनवभारती manuscript in the Madras Government Oriental Manuscripts Library.

And after quoting the passage, Prof. Kuppuswami, without waiting to consider the propriety of his remark, and with the intention of suggesting that the present plays are not the plays of भास, says that " the verse is not found in any of the published Trivandrum plays!" Does it logically follow that the verse ought to have necessarily been found in the published Trivandrum plays only ? Are not some of भास's works still lying undiscovered? And will not there be time enough to form the final judgment, when all the works of भास are found out ?

IV. Who else, if not Bhasa?

Again those, who, in spite of these inconclusive and unconvincing arguments of theirs, insist on refusing to accept the authorship of भास, must at least be able to say who the author of these plays should be, if it is not भास according to their opinion. But they have no definite and positive answer to give to this question. Prof. Barnett says that these plays must have been composed by an unknown author, who lived in the 7th century after Christ. But if the author himself is unknown, very little can be predicated about him with any degree of certainty.

CHAKKYARS ?

Some of the South Indian critics, however, assert that these plays must be the work of the Chakkyars of Kerala. The Chakkyars are

said to belong to an ancient class of actors, probably descendants of the सूतs (bards), who migrated to Kerala with the Perumals of Kerala as their bards. They are reputed for their learnig in Sanskrit and are known to stage Sanskrit dramas in temples on occasions of festivals. In the tenth century A. D. king कुलशेखरवर्मन् of Kerala took a very keen interest in reforming the stage of his country, improved the mode of acting, costumes and paints, and himself wrote two plays, तपतीसंवरण and सुभद्राधनंजय, and got them acted by the Chakkyars. शाकुन्तल, नागानन्द, आश्चर्यचूडामणि, मत्तविलास, विच्छिन्नाभिषेक, and कल्याणसौगन्धिक are some more plays, that were staged by these Chakkyars. Again the present thirteen dramas in question were also, as the report says, among the pieces compiled for the reformed stage of Kerala, and select acts and scenes from them were performed by these Chakkyars on the Kerala stage. The " consultation scene " (मन्त्राङ्क) of प्रतिज्ञानाटिका, the "Dream Scene" (स्वप्नाङ्क) of स्वप्ननाटक, दूतवाक्य, दूतघटोत्कच, the " Wrestling Scene " of Act V of बालचरित, वाली's Death Scene " (वालिवधाङ्क), Act 1, and तोरणयुद्धाङ्क, Act III, of अभिषेकनाटक are some of the instances. And from all these circumstances it is concluded that "these thirteen plays are works compiled by Kerala authors to meet a phenomenal demand for dramas suitable to the reformed Kerala stage. "

So, on the authority of this history of the Kerala stage, Sanskrit readers are asked to believe that the present thirteen plays before them are the works of the noble Chakkyars of Kerala, who were intent upon reforming the Kerala stage ! The patriotic process of these Chakkyars for the worthy object of reforming their stage was, (when their powers of original composition, being already scanty, were exhausted,) to lay their hands freely upon the old master pieces in the Sanskrit literature and to incorporate into their own writings '*every happy idea and passage that came handy to them from the works of masters like* कालिदास.' This sacrilegious work of theirs is further described in the following terms:—' Original compositions failing to satisfy the increased demand (of the Kerala stage) for dramas, systematic compilation must have set in, which meant borrowing of every dramatic concept and poetic expression that came handy to the compilers from older works, or condensing or partitioning them, if their structure or length permitted or called for such treatment, with a view to produce a sufficient number of suitable dramas for the reformed

stage.' Although conclusions based on this queer information may drive some callous persons to attribute the present thirteen plays to the dignified authorship of the Kerala Chakkyars, still it is intolerable and unbearable to suppose even for a moment that the exceptionally beautiful plays like the स्वप्नवासवदत्त and the प्रतिमा—unsurpassed and unparalleled in the whole range of the Sanskrit literature,—should be the works of the plagiarists of Kerala ! Plagiarism may have an expert hand at stealing ; but it is only the purest and highest kind of genius that can conceive and create plays like the स्वप्नवासवदत्त and the प्रतिमा ! The desecrating vandalism of the literary thieves of Kerala may certainly be able to mangle and mutilate old plays ; but they can never build up a new superstructure of the delicacy of a स्वप्नवासवदत्त or the grandeur of a प्रतिमा ! It is simply inconceivable that renowned modern universities should ask their students to ponder over the confabulations of a Kerala actor, or that scholars of ancient learning should be engaged in estimating the value of the stolen articles of a Kerala Chakkyar ! The kings of Kerala and their bards, their actors and their actresses, were at perfect liberty to reform their stage ; but to reform it by thus deforming and desecrating works of high antiquity and higher excellence is a novel method of stage reform, which must be very strongly deprecated, and not applauded under the name of reform, for the safety and integrity of the Sanskrit classics. Acts of plagiarism were occasionally perpetrated in old times. The famous जगन्नाथपण्डित at the end of his भामिनीविलास observes : दुर्वृत्ता जारजन्मानो हरिष्यन्तीति शङ्कया । मदीयपद्यरत्नानां मञ्जूषैषा कृता मया ॥ Other writers also have referred to that practice in some rare instances. (ते केऽपि कन्थाकवयो जयन्ति—बिह्लण ; and अन्यवर्णपरावृत्त्या बन्धचिह्ननिगूहनैः । अनाख्यातः सतां मध्ये कविश्चौरो विभाव्यते ॥). But here for the sake of the reform of the Kerala stage every poet of fame was ransacked, his name was expunged from his work and all his dramatic concepts and poetical expressions were pilfered from him in the open daylight; and all this poetical plunder was sent down to the posterity as the noble work of the Chakkyars for the still nobler motive of the reform of the Kerala stage ! Have the opponents of भास and the adherents of the Chakkyars to show, as a proof of what they say, any rhetorical works or any anthologies, (of a date later than the 10th century A. D.), wherein any of the verses out of these thirteen plays have been registered as the self-acquired property of these Chakkyars—the

कालिदासs of Kerala ? भास may or may not be admitted to be the author of the present thirteen plays by the opponents of the भास theory; but to attribute the authorship of plays, at least like the स्वप्नवासवदत्त and the प्रतिमा, to the Chakkyars is simply atrocious !

भास has taken not only the plot for his प्रतिमानाटक from the रामायण, but in several cases he has borrowed whole verses and lines of verses, rare words and expressions, and peculiar grammatical formations and constructions also, from the great epic. Most of these have been pointed out in the accompanying notes by quoting chapter and verse; and some more may be added here:—

(1) अतः परं न मातुः परिवादं श्रोतुमिच्छामि (I. 108) is very similar to परिवादं जनन्यास्तमसहन् राघवोऽब्रवीत् । न तेऽम्बा मध्यमा तात गर्हितव्या कथंचन ॥ (अरण्य०, 16–37).

(2) मृदुः परिभूयते (I. 113) is the same as (भरतस्याथ पक्ष्यो वा यो वास्य हितमिच्छति । सर्वांस्तांश्च वधिष्यामि) मृदुर्हि परिभूयते ॥ (अयोध्या, 21–11).

(3) The accusative of time in हं ततस्तां वेलामिदानीं निष्क्रान्त आर्यपुत्रः (IV. 49) exactly corresponds with तामेव वेलां वक्तव्यं त्वया राघव तत्त्वतः । वालिनं न निहन्मीति ततो नाहमितो व्रजे ॥ (किष्किन्धा०, 12–27).

But the following cases are of special interest in disproving the authorship of the Chakkyars.

(4) भ्रुकुटिर्लक्ष्मणस्यैषा नियतीव व्यवस्थिता (I. 119). Cf. आयतीमिव विध्वस्तामाज्ञां प्रतिहतामिव (सुन्दर०, 19-12). In this instance we see from the analogy of आयतीमिव &c. that words like नियति must have once been treated as ending in ई.

(5) अथ च उपोपविश्य प्रवेष्टव्यानि नगराणीति सत्समुदाचारः (III. 34). Cf. तं राममेवानुविचिन्तयन्तं समीक्ष्य देवी शयने नरेन्द्रम् । उपोपविश्याधिकमार्तरूपा विनिःश्वसन्तं विललाप कृच्छ्रम् ॥ (अयोध्या०, 42–35); and तथा तु तारा करुणं रुदन्ती भर्तुः समीपे सह वानरीभिः । व्यवस्यत प्रायमनिन्द्यवर्णा उपोपवेष्टुं भुवि यत्र वाली ॥ (किष्किन्धा०, 20–29). These verses show that the repetition of the prefix उप was formerly in use.

(6) एते ते दैवतानामसुरपुरवधे गच्छन्त्यभिसरीम् (III. 46). The use of the word वध in असुरपुरवध in this passage strikes the modern reader as being strange. But from the following

quotations it seems to have been usual in ancient times:—
खरस्य निधने देवि जनस्थानवधं प्रति। राक्षसा विविधा वाचो व्याहरन्ति महावने ॥ (अरण्य०, 45-19); जनस्थानवधं चैव वधं चैव जटायुषः। (किष्किन्धा०, 55-22); and यद्यभिवेद्यसे लङ्कां पुरीं भीमस्य रक्षसः। क्षिप्रमेनां वधिष्यामि। (युद्ध०, 4-2).

(7) हत्वा रिपुप्रभवमप्रतिमं तमौघम् (VII. 58). The formation of तमौघ from तमस् + ओघ is at present looked upon as a gross blunder. But from a comparison of the lines, अप्सराप्सरसां (अप्सरा + अप्सरसां) श्रेष्ठा विख्याता पुञ्जिकस्थला (किष्किन्धा०, 66-8) and अवष्टब्धधनुं रामं क्रुद्धं तं रिपुघातिनम् (अरण्य०, 25-1), it seems that words, ending in स्, were in those days regarded as having no स् at the end.

Now भास being an ancient poet (500-300 B. C.) belonging to a time when perhaps the present redactions of the रामायण and the महाभारत were being prepared, it is natural that he should use expressions, like नियतीव, उपोपविश्य, असुरपुरवध and तमौघ, in conformity with the usage of his times. But if the Chakkyars of the tenth century are to be supposed to be the authors of these plays, what possible excuse can be brought forward for the unpardonable mistakes of नियतीव and तमौघ ? Even the veriest tyro in the department of the modern grammar and idiom of the Sanskrit language will not be able to commit such grievous blunders. How could the Chakkyars write नियतीव and तमौघ, when it was not the usage of their times? This peculiar phraseology also, therefore, detects and discloses that the Chakkyars can never be the authors of these plays except by stealth.

From the above it will be seen that the opponents of the भास theory have not even a plausible name to suggest for claiming the authorship of these thirteen plays. And their objections, about six in number, have already been explained away in a satisfactory manner. Therefore, on the strength of the eleven proofs, adduced originally, it may be said that the authorship of these thirteen plays seems to belong to भास. In his essay on भास Prof. Winternitz, after making a reference to the different partizans on the भास question, very aptly observes: " Which of these two parties has the majority, I do not know, nor does it matter much. For in science truth is not found

out by the majority of votes, but by the majority of arguments." And if we have any respect for this dictum of the learned Professor, it may be averred that the majority of arguments and consequently the truth is on the side of the भास theory. Unless and until any fresh facts are discovered in connection with this controversy to turn the decision one way or the other in a definite form, no new results can be obtained from the old proofs, even though they are twisted and distorted a hundred times in hundred different ways. And hence it will serve no useful purpose to thrash the subject any further but to rest satisfied with the conclusion, arrived at with the assistance of the available evidence, that भास must be the author of these plays.

V. Pratima Nataka.

Having thus far discussed the question about the authorship of the plays in general, we shall now turn our attention to the particular case of the प्रतिमा. The प्रतिमा and the अभिषेक are the two plays based on the story of the रामायण. Still there is no repetition of the same events in either of the plays. If the अभिषेक deals with the story of the किष्किन्धा, सुन्दर and युद्ध काण्डs of the रामायण, the प्रतिमा is principally concerned with the most pathetic portions of the two काण्डs of अयोध्या and अरण्य. With regard to these plays Prof. Winternitz observes:

" Compared with other *Rama* dramas, for instance, those of भवभूति, these two plays strike us by the skill with which the poet has created the dramas, full of action, out of the epic story. The language, too, though on the whole simple enough, rises sometimes to great poetical flight............In these plays the verses far outnumber the prose passages; there is also very little Prakrit in them and they have no comic scenes and no विदूषक. "

About the principal and the subordinate sentiments (*rasas*) in the प्रतिमा, गणपतिशास्त्रि says that "the central *rasa*, that runs through it, is the धर्मवीर, mingled with करुणरस, the former manifesting itself in the enthusiasm, displayed by the hero in cherishing the single thought of carrying out the धर्म *i. e.* fulfilling the mandates of his father. "

Although the main story of the प्रतिमा is taken from the रामायण, as said above, still the poet has modified it in several places to

serve his purpose. The whole of the first act and the third act, the श्राद्ध ceremony affair of the fifth act, the visit of सुमन्त्र to दण्डका and the consequent conversation between भरत and कैकेयी at the end of the sixth act, and lastly the meeting of all in a hermitage in the दण्डका forest in the seventh act are all the creations of the master mind of the poet for the artistic development of the plot and for a consummate delineation of the feeling of deep pathos, brotherly affection and a very high sense of duty of the purest type. Minor deviations from the रामायण are pointed out in the notes on the different passages of the text relating thereunto.

I. THE QUESTION OF GENEALOGY.

But the most serious deviation, that catches the mind at the very first sight, is the deviation in respect of the genealogy of राम. This genealogy is found to be recited twice in the रामायण almost in the same order (बालकाण्ड 70 and अयोध्याकाण्ड 110). But the order in the प्रतिमा is quite different, from it, as well as from any other lists appearing in the वायुपुराण, विष्णुपुराण, भागवत and others. दिलीप, रघु, अज and दशरथ are the four kings in succession according to the play. And this same order is found to be present also in the रघुवंश of कालिदास. From this fact the opponents of the भास theory hasten to argue that the play of the प्रतिमा must have adopted this irregular and unauthorised line of descent from the रघुवंश; and that if this is so, a प्रतिमानाटक, which borrows this genealogy from कालिदास, cannot claim to be the work of भास, who preceded him. But in their hurry to disprove the authorship of भास they never stop to think how and why कालिदास himself should have resorted to such an unauthorised line of parentage, if it was really unauthorised. Even कालिदास, howsoever great he might have been as a poet, could not change the fathers of रघु and अज, if he had not any authority behind him to support his order of lineage. Thus although the रामायण and वायु and other पुराणs gave different lists, still the order of दिलीप, रघु, अज and दशरथ was supported by the हरिवंश, as is seen from the following quotation:—

अनरण्यस्तु पुत्रोऽभूद्विश्रुतः सर्वकर्मणः ।
अनरण्यसुतो निघ्नो निघ्नपुत्रौ बभूवतुः ।
अनमित्रो रघुश्चैव पार्थिवर्षभसत्तमौ ।
अनमित्रसुतो राजा विद्वान् दुलिदुहोऽभवत् ।

दिलीपस्तनयस्तस्य रामस्य प्रपितामहः ।
दीर्घबाहुर्दिलीपस्य रघुर्नाम्नाभवत्सुतः ।
अयोध्यायां महाराजो रघुरासीन्महाबलः ।
अजस्तु रघुतो जज्ञे अजाद्दशरथोऽभवत् ।
रामो दशरथात् जज्ञे धर्मात्मा सुमहायशाः ॥ Chap. 15.

ब्रह्मपुराण also gives a similar order. And कालिदास must have certainly relied on some such list in his enumeration of the solar princes in his रघुवंश as his authority. Mr. Haradatta Sarma, M. A., of Ramjas College, Delhi, has recently (1925) published a book, entitled 'पद्मपुराण and कालिदास', wherein again he has shown that पद्मपुराण was the source of कालिदास's शाकुन्तल as well as रघुवंश. And the text of the पातालखण्ड of the पद्मपुराण, that he has published, not only contains the same lineal order as in the रघुवंश, but it contains the cow story and the कौत्स story also exactly as it is found in the रघुवंश. All these must have been the authorities of कालिदास in respect of the genealogy. And the same must have been availed of even by भास in his प्रतिमा. And thus the प्रतिमा need not have necessarily borrowed the particular lineage of राम from कालिदास. Even if the पद्मपुराण was not a reliable authority in the opinion of some, still the antiquity and the reliability of the हरिवंश is beyond all question. Again, the same genealogical order of the हरिवंश, the प्रतिमा, and the रघुवंश, is seen to have been followed in part in the following passage of the हर्षचरित (Chap. VI, page 199, Nirnayasagar Edition of 1892):—लोकत्रयत्रातरि मान्धातरि मृते किं कृतं पुरुकुत्सेन, भ्रूलताविहाराद्वसप्तद्वीपे दिलीपे वा रघुणा, महासुरसमरमध्याध्यासितासिदशरथे दशरथे वा रामेण, गोष्पदीकृतचतुरुदन्वदन्ते दुष्यन्ते वा भरतेन । From all these references it appears that this particular order of descent was a recognized one, that it was made use of by different writers of the time, that it must have been borrowed by all of them from some common source, such as the हरिवंश, and that the प्रतिमा also must have owed its information to the same source and not to any poetical work like the रघुवंश, inasmuch as the पुराणs, and not the fictions of poets, are looked upon as authorities in such matters.

II. मेधातिथेर्न्यायशास्त्रम्.

In the fifth act of the प्रतिमा there is the mention of the science of logic and its origin is ascribed to one मेधातिथि. And now मेधातिथि being commonly known to be one of the commentators of the

मनुस्मृति, some of the antagonists of the भास theory again come forward to catch at a straw to save their cause and assert that the mention of मेधातिथि throws a doubt on the antiquity of the प्रतिमा! But it is absurd to suppose that मेधातिथि, the commentator of मनु, (9th or 10th century A.D.), would be referred to here. A Chakkyar of Kerala,—the reformer of his stage,—may be capable of the absurdity. But no other sane writer would be prepared to put into the mouth of रावण the name of मेधातिथि of the tenth century side by side with the Vedas and other sciences and philosophies of high antiquity. Again, the शास्त्र, that is commented upon by मेधातिथि, is not, strictly speaking, the न्यायशास्त्र, but it is the धर्मशास्त्र. And that धर्मशास्त्र has already been referred to as मानवीयं धर्मशास्त्रम् (V. 29); and it cannot be repeated again in the same sentence. मेधातिथि of the tenth century no doubt wrote his commentary on the मानवीय धर्मशास्त्र. But he is not meant here; nor has he anything to do with the न्यायशास्त्र (the science of logic), in connection with which his name has been mentioned here.

For explaining away this inconsistency one of the South Indian critics (Mr. Hiranand Sastri) brings forward a plea that "रावण is (here) represented to be a braggart. He forgets the very शास्त्रs of which he pretends to be the master, while praising himself............What रावण says is not supported by the शास्त्र he brags to be conversant with. The author makes him say so to show how hypocritical he is." But this plea, invented simply to support the use of the name of मेधातिथि as a commentator of मनु, and thus to drag these ancient plays to the tenth century, is not at all warranted by facts. It is not a fact that what रावण says is not supported by the शास्त्रs. It is said that the objects recommended by रावण to राम for the performance of the श्राद्ध rites are not in accordance with the शास्त्रs. But this also is not a fact. In support of almost all the statements of रावण in connection with the श्राद्ध ceremony actual quotations from the different स्मृतिs and the महाभारत have been given in the accompanying notes. And besides रावण cannot here act as a braggart, for the satisfaction of the objectors of भास, in respect of the inconvenient use of मेधातिथि. For he has necessarily to take greater care to maintain his own false position than the false position of these objectors. Since his appearance in the hermitage he is actually taking care that he may not be seen through

his disguise. He expresses satisfaction in V. 16 that the change of his external form and internal tone is beyond detection; and he avoids to receive any service at the hands of सिता and राम. (vide V, 25 and 27) for fear of exposure. How can he, who is so very circumspect from the commencement, be off his guard in his actual conversation with राम and play the part of a braggart unnecessarily? Besides, रावण, whatever may be his other faults, was a man of learning, and, as such, he would regard it derogatory to his profound erudition, even in a vein of bragging, to attribute the first origin and authorship of the न्यायशास्त्र to a मेधातिथि of the tenth centary of the Christian Era! Again, would he not be afraid that he would be discovered and that his future plans would be destroyed, if he unnecessarily talked any such blustering nonsense in the presence of राम, who also was completely educated in all the branches of learning (vide रामायण, बालकाण्ड, 18–36). It is, therefore, necessary to suppose, as Dr. Keith has done, that मेधातिथि's न्यायशास्त्र is the same as the न्यायशास्त्र of गौतम. And this view is based on the opinion of Dr. Satis Chandra Vidyabhusana, expressed by him in his History of Indian Logic, on the authority of the महाभारत. (Vide note on V. 29.).

III. A QUEEN IN A CORONATION.

In the प्रतिमानाटक there are two coronations of राम, one left incomplete in the first act and the other completed in the seventh. But सिता, the queen of राम, did not take part in either of them. And the custom of the Kerala country is that no queens take part in coronations. And therefore it is proved, argues an opponent from the land of Karala, that the play of प्रतिमा must have been written by a Chakkyar of Kerala! Such arguments need not detain anybody for a long time. Queens may not be pleased to take part in a coronation in Kerala. But jumping from these premises to the above proposition is not an easy step. Even in the रामायण, although both राम and सिता are told by वसिष्ठ to observe certain vows and perform certain functions, राम on the occasion of the first coronation is described to have gone alone in the following verses:—

ध्रुवमद्यैव मां राजा यौवराज्येऽभिषेक्ष्यति ।
हन्त शीघ्रमितो गत्वा द्रक्ष्यामि च महीपतिम् ।
सह त्वं परिवारेण सुखमास्व रमस्व च ॥ अयोध्या०, 16–20.

Not only is राम here said to be going alone, but he also tells सिता to enjoy herself in the company of her friends; and सीता in the प्रतिमा is doing exactly what she is told to do in the रामायण; and thus she cannot be certainly supposed to be pursuing the practice of the Kerala queens!

Again with reference to the second and the final coronation it is true that the रामायण says that सिता did accompany राम on that occasion; (cf. रामं रत्नमये पीठे ससीतं संन्यवेशयत्—युद्धकाण्ड, 128-59). But the same रामायण tells us also that शत्रुघ्न held up the white royal umbrella on the occasion of the same coronation (cf. छत्रं तस्य च जग्राह शत्रुघ्नः पाण्डुरं शुभम्—युद्धकाण्ड, 128-68). And if the रामायण was strictly to be adhered to, then in the seventh act of the प्रतिमा not सिता only should go behind the curtain to get herself crowned along with राम, but शत्रुघ्न also ought to have gone there to hold up the royal umbrella. Nay, should not even the mothers of राम and the dear भरत go in, to witness the joyful ceremony of the coronation? And yet we see that none of them has retired behind the scenes. And the obvious reason is that in that case the whole stage would have been left empty. And, therefore, राम went in alone, accompanied neither by सिता nor by anybody else, for the convenience of the stage, and not for the custom of Kerala!

IV. THE WHITEWASH, THE FLOWERS AND OTHER PREPARATIONS.

Poor but persistent attempts are made by the South Indian writers somehow to draw the play of the प्रतिमा into the vortex of the Chakkyar plays of Kerala. And with that object in view it is now said in connection with the passage, साधुमुक्तपुष्पलाजाविष्कृता बलयः, दत्तचन्दनपञ्चाङ्गुला भित्तयः, अवसक्तमाल्यदामशोभीनि द्वाराणि &c. (III. 38), that "these preparations have much in common with the preparations, generally made in Kerala, on the occasion of some distinguished visit." But where is the speciality of Kerala, when we find that these same preparations are resorted to everywhere else? And besides, it should be noted that the above description in the third act of the प्रतिमा does not owe its origin to the way of making such preparations in Kerala, but that it is based upon and borrowed from the रामायण itself, where we find the practice established hundreds and thousands of years before the much-vaunted practice of Kerala. Cf.

सिञ्चन्तु पृथिवीं कृत्स्नां हिमशीतेन वारिणा ।
ततोऽभ्यवकिरन्त्वन्ये लाजैः पुष्पैश्च सर्वतः ।
समुच्छ्रितपताकास्तु रथ्याः पुरवरोत्तमे ॥
शोभयन्तु च वेश्मानि सूर्यस्योदयनं प्रति ।
स्रग्दाममुक्तपुष्पैश्च सुवर्णैः पञ्चवर्णकैः ॥
राजमार्गमसंबाधं किरन्तु शतशो नराः ॥ युद्ध०, 127.

V. THE STATUES.

Lastly, the four dumb statues of stone in the third act of the **प्रतिमा** are called into requisition and made to speak what little they can in favour of the authorship of the Chakkyars by their South Indian supporters and sympathisers in respect of the **प्रतिमा**. "The custom of setting up images" we are told, "of dead ancestors and worshipping them as described in the **प्रतिमानाटक** is prevalent in Kerala more than anywhere else!" And from this unique information it is argued that at least the **प्रतिमा**, if not any other of the plays, must have been composed or compiled by some poets of Kerala! But here also the premises are incorrect and misleading. Even if it is granted that the custom of setting up images was prevalent in Kerala more than anywhere else, still it cannot be maintained that it was completely absent elsewhere. And as a matter of fact the custom of setting up statues for the dead did prevail in other parts of India. There is nothing special in the custom that it could be peculiar to Kerala only in a larger measure. "Royal cemeteries are still common in Rajputana. They are called 'chhatris' or umbrellas. They are erected not only to Rajas, but to other illustrious dead and more especially to people dying in war. There are royal cemeteries at Jaypur, Jodhpur and other Rajputana capitals. The place, containing the royal 'chhatris' at Bikanir, is called 'Devagadh,' perhaps a faint reminiscence of the ancient Devakula. At this place there are statues of all the Bikanir Rajas from the fourth downwards. There is another Devagadh for the first three Rajas near the walled town. The statues are worshipped every day and food is offered to them. The priests are

Sakadvipi Brahmaṇas. The kings who died in wars are presented on horse-back, others in a standing posture. Their Ranis, who ascended funeral pyres of their husbands, are also represented as standing by their husbands." Again, some statues of full human size have been lately discovered, which are surmised to belong to the शैशुनाग period. And it is believed by competent authorities that 'the sight of the statues of पाटलिपुत्र (and not those of Kerala!) must have perhaps fired the imagination of the Dramatist to conceive the देवकुल plot of the प्रतिमानाटक.' It should be noted that the idea of a देवकुल and a प्रतिमा, although in a different form, is present also in the मृच्छकटिक in the sentence, प्रतिमाशून्यं देवकुलम् (Act II).

VI. Can the प्रतिमा be a Compilation ?

From the above it will be seen that none of the five arguments, adduced so far, can be able to attribute a Kerala origin to the प्रतिमानाटक. But if the प्रतिमा (and the rest of the thirteen plays) be not composed by any Kerala poets, they must have, it is suggested as a last resource, at least brought about their compilation. But this theory of compilation and adaptation also does not stand to reason. Prof. Winternitz, in a short preface written by him to the भगवदज्जुकीय edited by P. Anujan Achan (1925), passes the following remarks in respect of the strange supposition about these compilations and adaptations:—" A compilation is a literary work, composed of materials, culled from different works and authors, like the पुराणs or the हनुमन्नाटक. .... Every one of the thirteen 'भास plays', as well as the भगवदज्जुकीय, has the mark of originality. It is simply absurd to call plays like स्वप्नवासवदत्त or अविमारक '*Compilations*'. '*Adaptations*' also cannot be said to have no particular author. 'Macbeth' and 'Julius Cæsar' remain works of Shakespeare, even when they are adapted for the stage. Even where a well-known theme is treated as in पञ्चरात्र or बालचरित or in the two राम plays, we always find some

original idea, which presupposes an original poet, and not a compiler."

From the above explanation about a compilation it is impossible to suppose that the प्रतिमा can be a drama compiled by any Kerala poet. Has it ever been pointed out, or is it ever possible to point out, that certain portions of the प्रतिमा are composed of materials, culled from different works and authors? Or are the works and authors pointed out, from whose source materials for the compilation of the प्रतिमा are culled? In the absence of any such proofs, the mere use of the word 'compilation' will be of no avail and will prove nothing. The प्रतिमा is evidently an original play with the original central idea of the statue of दशरथ revealing the death of दशरथ. And hence it cannot be a compilation from any other sources. Nor can it be supposed to be an abridgment, or an adaptation for stage purposes, of a fuller play. For if this adaptation or this stage edition itself, complete in all respects, extends over seven acts, what more material will the fuller text contain and how wide will its extent possibly be? However, it is not quite impossible that the Chakkyars of Kerala might have introduced some slight changes here and there to suit the convenience of their stage. But that cannot certainly give the authorship of the play to any of them. And, therefore, it seems to be almost certain that the authorship of the प्रतिमा as well as of the other twelve dramas, should belong to भास—and भास alone.

POONA.
1 June 1927.

S. M. PARANJAPE.

TABLE OF CONTENTS.

Dramatis Personæ.

Serial No	Name	Acts where the Persons appear.	Description.
	MALES		
1	राजा	II	King दशरथ
2	राम	I,IV,V,VII	Eldest son of दशरथ
3	लक्ष्मण	I,IV,VII	Brother of राम and son of सुमित्रा
4	भरत	III,IV,VI,VII	Brother of राम and son of कैकेयी
5	शत्रुघ्न	VII	Brother of राम and son of सुमित्रा
6	सुमन्त्र	II,III IV,VI	Minister of दशरथ
7	रावण	V	King of लङ्का and enemy of राम
8	काञ्चुकीय	I,II,VI,VII	Chamberlain
9	सूत	III, IV	Charioteer of भरत
10	देवकुलिक	III	A person, appointed to worship and look after the statues of दशरथ and others.
11	भट	III	An officer
12	सुधाकार	III	A whitewasher
13	वृद्धतापसौ	VI	Two old ascetics, describing the fight between रावण and जटायु
14	तापस	VII	An ascetic
15	नन्दिलक	VII	An attendant of the ascetic
	FEMALES		
16	सीता	I,IV,V,VII	Wife of राम
17	कौसल्या	II,III,VII	Mother of राम
18	सुमित्रा	II, III, VII	Mother of लक्ष्मण
19	कैकेयी	III, VI, VII	Mother of भरत
20	अवदातिका	I	Female friend of सीता
21	चेटी	I	Female attendant of सीता
22	प्रतिहारी	I, II	Female door-keeper
23	विजया	IV, VI	Female attendant of कैकेयी
24	नन्दिनिका	IV	Female attendant of कैकेयी
25	तापसी	II, VII	Hermit-woman

॥ श्रीः ॥

महाकविश्रीभासप्रणीतं

प्रतिमानाटकम् ।

(नान्द्यन्ते ततः प्रविशति सूत्रधारः ।)

1 **सूत्रधारः ।**

सीताभवः पातु सुमन्त्रतुष्टः सुग्रीवरामः सहलक्ष्मणश्च ।
यो रावणार्यप्रतिमश्च देव्या बिभीषणात्मा भरतोऽनुसर्गम् ॥ १ ॥

(नेपथ्याभिमुखमवलोक्य)

आर्ये, इतस्तावत् ।

(प्रविश्य)

2 **नटी ।** अय्य, इअह्मि ।—आर्य, इयमस्मि ।

3 **सूत्रधारः ।** आर्ये, इममेवेदानीं शरत्कालमधिकृत्य गीयतां तावत् ।

4 **नटी ।** अय्य, तह । (गायति)—आर्य, तथा ।

5 **सूत्रधारः ।** अस्मिन् हि काले

चरति पुलिनेषु हंसी काशांशुकवासिनी सुसंहृष्टा ।

(नेपथ्ये)

6 अय्य, अय्य ।—आर्य, आर्य ।

(आकर्ण्य)

7 **सूत्रधारः ।** भवतु, विज्ञातम् ।

मुदिता नरेन्द्रभवने त्वरिता प्रतिहाररक्षीव ॥२॥

(निष्क्रान्तौ)

(स्थापना)

(प्रविश्य)

8 **प्रतिहारी ।** अय्य, को इह कञ्चुईआणं सण्णिहिदो ।—आर्य, क इह काञ्चुकीयानां संनिहितः ।

(प्रविश्य)

9 **काञ्चुकीयः ।** भवति, अयमस्मि । किं क्रियताम् ।

10 **प्रतिहारी ।** अय्य, महाराओ देवासुरसङ्गामेसु अप्पाडिहदमहारहे दसरहो आणवेदि–सिग्घं भट्टिदारअस्स रामस्स रज्जप्पहावसञ्जोअकारआ अहिसेअसम्भारा आणीअन्तु त्ति ।—आर्य, महाराजो देवासुरसङ्ग्रामेष्वप्रतिहतमहारथो दशरथ आज्ञापयति–शीघ्रं भर्तृदारकस्य रामस्य राज्यप्रभावसंयोगकारका अभिषेकसंभारा आनीयन्तामिति ।

11 **काञ्चुकीयः ।** भवति, यदाज्ञप्तं महाराजेन, तत् सर्वं सङ्कल्पितम् । पश्य ।

छत्रं सव्यजनं सनन्दिपटहं भद्रासनं कल्पितं
न्यस्ता हेममयाः सदर्भकुसुमास्तीर्थाम्बुपूर्णा घटाः ।
युक्तः पुष्यरथश्च मन्त्रिसहिताः पौराः समभ्यागताः
सर्वस्यास्य हि मङ्गलं स भगवान् वेद्यां वसिष्ठः स्थितः ॥ ३ ॥

12 **प्रतिहारी ।** जइ एव्वं, सोहणं किदं ।—यद्येवं, शोभनं कृतम् ।

13 **काञ्चुकीयः ।** हन्त भोः,

इदानीं भूमिपालेन कृतकृत्याः कृताः प्रजाः ।
रामाभिधानं मेदिन्यां शशाङ्कमभिषिञ्चता ॥ ४ ॥

14 **प्रतिहारी** । तुवरदु तुवरदु दाणि अय्यो । –त्वरतां त्वरतामिदानीमार्यः ।

15 **काञ्चुकीयः**–भवति, इदं त्वर्यते । (निष्क्रान्तः)

16 **प्रतिहारी ।** (परिक्रम्यावलोक्य) अय्य संभवअ, संभवअ, गच्छ, तुवं पि महाराअवअणेण अय्यपुरोहिदं जट्ठोपआरेण तुवारेहि । (अन्यतो गत्वा) सारसिए, सारसिए, सङ्गीदसाळं गच्छिअ नाडईआणं विण्णवेहि–काळसंवादिणा णाडएण सज्जा होह त्ति । जाव अहं वि सव्वं किदं त्ति महाराअस्स णिवेदेमि । (निष्क्रान्ता) आर्य संभवक, संभवक, गच्छ, त्वमपि

महाराजवचनेनार्यपुरोहितं यथोपचारेण त्वरय । सारसिके, सारसिके, संगीतशालां गत्वा नाटकीयानां विज्ञापय—कालसंवादिना नाटकेन सज्जा भवतेति । यावदहमपि सर्वं कृतमिति महाराजाय निवेदयामि ।

(ततः प्रविशत्यवदातिका वल्कलं गृहीत्वा ।)

17 **अवदातिका ।** अह्मो अच्चाहिदं । परिहासेण वि इमं वक्कळं उवणअन्तीए मम एत्तिअं भअं आसी, किं पुण लोभेण परधणं हरन्तस्स । हसिदुं विअ इच्छामि । ण खु एआइणीए हसिदव्वं ।—अहो अत्याहितम् । परिहासेनापीमं वल्कलमुपनयन्त्या ममैतावद् भयमासीत्, किं पुनर्लोभेन परधनं हरतः । हसितुमिवेच्छामि । न खल्वेकाकिन्या हसितव्यम् ।

(ततः प्रविशति सीता सपरिवारा ।)

18 **सीता ।** हञ्जे, ओदादिआ परिसङ्किदवण्णा विअ दिस्सइ । किंणु हु विअ एदं ।—हञ्जे, अवदातिका परिशङ्कितवर्णेव दृश्यते । किन्नु खल्विवैतत् ।

19 **चेटी ।** भट्टिणि, सुळहावराहो परिअणो णाम । अवरज्झा भविस्सदि । —भट्टिनि, सुलभापराधः परिजनो नाम । अपराद्धा भविष्यति ।

20 **सीता ।** णहि णहि, हसिदुं विअ इच्छदि ।—नहि नहि, हसितुमिवेच्छति ।

21 **अवदातिका ।** (उपसृत्य) जेदु भट्टिणी । भट्टिणि, ण खु अहं अवरज्झा ।—जयतु भट्टिनी । भट्टिनि, न खल्वहमपराद्धा ।

22 **सीता ।** का तुमं पुच्छदि । ओदादिए, किं एदं वामहत्थपरिग्गहिदं । —का त्वां पृच्छति । अवदातिके, किमेतद् वामहस्तपरिगृहीतम् ।

23 **अवदातिका ।** भट्टिणि, इदं वक्कळं ।—भट्टिनि, इदं वल्कलम् ।

24 **सीता ।** वक्कळं किस्स आणीदं ।—वल्कलं कस्मादानीतम् ।

25 **अवदातिका ।** सुणादु भट्टिणी । णेवच्छपाळिणी अय्यरेवा णिव्वुत्तरंगप्पओअणं असोअरुक्खस्स एक्कं किसळअं अह्मेहि जाइदा आसि । ण अ ताए दिण्णं । तदो अरिहदि अवराहो त्ति इदं गहिदं ।—शृणोतु भट्टिनी । नेपथ्यपालिन्यार्यरेवा निर्वृत्तरङ्गप्रयोजनमशोकवृक्षस्यैकं किसलयमस्माभिर्याचितासीत् । न च तया दत्तम् । ततोऽर्हत्यपराध इतीदं गृहीतम् ।

26 **सीता ।** पावअं किदं । गच्छ, णिय्यादेहि ।—पापकं कृतम् । गच्छ निर्यातय ।

27 **अवदातिका** । भट्टिणि, परिहासणिमित्तं खु मए एदं आणीदं ।—भट्टिनि, परिहासनिमित्तं खलु मयैतदानीतम् ।

28 **सीता** । उम्मत्तिए, एव्वं दोसो वड्ढइ । गच्छ, णिय्यादेहि णिय्यादेहि । —उन्मत्तिके, एवं दोषो वर्धते । गच्छ, निर्यातय निर्यातय ।

29 **अवदातिका** । जं भट्टिणी आणवेदि । (प्रस्थातुमिच्छति)—यद् भट्टिन्याज्ञापयति ।

30 **सीता** । हळा, एहि दाव ।— हला, एहि तावत् ।

31 **अवदातिका** । भट्टिणि, इअह्मि ।— भट्टिनि, इयमस्मि ।

32 **सीता** । हळा, किंणु हु मम वि दाव सोहदि ।—हला, किन्नु खलु ममापि तावत् शोभते ।

33 **अवदातिका** । भट्टिणि, सव्वसोहणीअं सुरूवं णाम । अळङ्करोदु भट्टिणी ।—भट्टिनि, सर्वशोभनीयं सुरूपं नाम । अलंकरोतु भट्टिनी ।

34 **सीता** । आणेहि दाव । (गृहीत्वालंकृत्य) हळा, पेक्ख, किं दाणिं सोहदि ।—आनय तावत् । हला, पश्य, किमिदानीं शोभते ।

35 **अवदातिका** । तव खु सोहदि णाम । सोवण्णिअं विअ वक्कळं संवुत्तं ।—तव खलु शोभते नाम । सौवर्णिकमिव वल्कलं संवृत्तम् ।

36 **सीता** । हञ्जे, तुवं किञ्चि ण भणासि ।—हञ्जे, त्वं किंचिन्न भणसि ।

37 **चेटी** । णत्थि वाआए पओअणं । इमे पहरिसिदा तणूरुहा मन्तेन्ति । (पुलकं दर्शयति)—नास्ति वाचा प्रयोजनम् । इमानि प्रहृषितानि तनूरुहाणि मन्त्रयन्ते ।

38 **सीता** । हञ्जे, आदंसअं दाव आणेहि ।—हञ्जे, आदर्शं तावदानय ।

39 **चेटी** । जं भट्टिणी आणवेदि । (निष्क्रम्य प्रविश्य) भट्टिणि, अअं आदंसओ ।—यद् भट्टिन्याज्ञापयति । भट्टिनि, अयमादर्शः ।

40 **सीता** । (चेटीमुखं विलोक्य) चिट्ठदु दाव आदंसओ । तुवं किं वत्तुकामा विअ ।—तिष्ठतु तावदादर्शः । त्वं किमपि वक्तुकामेव ।

41 चेटी । भट्टिणि, एव्व मए सुदं । अय्यबाळाई कञ्चुई भणादि–अहिसेओ अहिसेओ त्ति ।—भट्टिनि, एवं मया श्रुतम् । आर्यबालाकिः कञ्चुकी भणति–अभिषेकोऽभिषेक इति ।

42 सीता । को वि भट्टा रज्जे भविस्सदि ।—कोऽपि भर्ता राज्ये भविष्यति ।

(प्रविश्यापरा)

43 चेटी । भट्टिणि, पिअक्खाणिअं पिअक्खाणिअं ।—भट्टिनि, प्रियाख्यानिकं प्रियाख्यानिकम् ।

44 सीता । किं किं पडिच्छिअ मन्तेसि ।—किं किं प्रतीष्य मन्त्रयसे ।

45 चेटी । भट्टिदारओ किळ अहिसिञ्चीअदि ।—भर्तृदारकः किलाभिषिच्यते ।

46 सीता । अवि तादो कुसळी ।—अपि तातः कुशली ।

47 चेटी । महाराएण एव्व अहिसिञ्चीअदि ।—महाराजेनैवाभिषिच्यते ।

48 सीता । जइ एव्वं, दुदिअं मे पिअं सुदं । विसाळदरं उच्छङ्गं करेहि । —यद्येवं, द्वितीयं मे प्रियं श्रुतम् । विशालतरमुत्सङ्गं कुरु ।

49 चेटी । भट्टिणि तह । (तथा करोति)—भट्टिनि, तथा ।

50 सीता । (आभरणान्यवमुच्य ददाति ।)

51 चेटी । भट्टिणि, पटहसद्दो विअ ।—भट्टिनि, पटहशब्द इव ।

52 सीता । सो एव्व ।—स एव ।

53 चेटी । एक्कपदे आघट्टिअतुह्लीओ पटहसद्दो संवुत्तो ।—एकपदे अवघट्टिततूर्णीकः पटहशब्दः संवृत्तः ।

54 सीता । को णु खु उग्घादो अहिसेअस्स । अहव बहुवुत्तन्ताणि राअउळाणि णाम ।—को नु खलूद्घातोऽभिषेकस्य । अथवा बहुवृत्तान्तानि राजकुलानि नाम ।

55 चेटी । भट्टिणि, एवं मए सुदं–भट्टिदारअं आहिसिञ्चिअ महाराओ वणं गमिस्सदि त्ति ।—भट्टिनि, एवं मया श्रुतं–भर्तृदारकमभिषिच्य महाराजो वनं गमिष्यतीति ।

56 सीता । जइ एव्वं, ण सो अहिसेओदओ, मुहोदअं णाम ।—यद्येवं, न तदभिषेकोदकं मुखोदकं नाम ।

(ततः प्रविशति रामः ।)

57 **रामः** । हन्त भोः,

> आरब्धे पटहे स्थिते गुरुजने भद्रासने लङ्घिते
> स्कन्धोच्चारणनम्यमानवदनप्रच्योतितोये घटे ।
> राज्ञाहूय विसर्जिते मयि जनो धैर्येण मे विस्मितः
> स्वः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो ! विस्मयः ॥ ५ ॥

विरम्यतामिदानीं पुत्रेति स्वयं राज्ञा विसर्जितस्यापनीतभारोच्छ्वसितमिव मे मनः । दिष्ट्या स एवास्मि रामः, महाराज एव महाराजः । यावदिदानीं मैथिलीं पश्यामि ।

58 **अवदातिका** । भट्टिणि, भट्टिदारओ खु आअच्छइ । णावणीदं वक्कलं । —भट्टिनि, भर्तृदारकः खल्वागच्छति । नापनीतं वल्कलम् ।

59 **रामः** । मैथिलि, किमास्यते ।

60 **सीता** । हं अय्यउत्तो । जेदु अय्यउत्तो ।—हम् आर्यपुत्रः । जयत्वार्यपुत्रः ।

61 **रामः** । मैथिलि, आस्यताम् । (उपविशति ।)

62 **सीता** । जं अय्यउत्तो आणवेदि । (उपविशति ।)—यद् आर्यपुत्र आज्ञापयति ।

63 **अवदातिका** । भट्टिणि, सो एव्व भट्टिदारअस्स वेसो । अळिअं विअ एदं भवे ।—भट्टिनि, स एव भर्तृदारकस्य वेषः । अलीकमिवैतद् भवेत् ।

64 **सीता** । तादिसो जणो अळिअं ण मन्तेदि । अहव बहुवुत्तन्ताणि राअउळाणि णाम ।—तादृशो जनोऽलीकं न मन्त्रयते । अथवा बहुवृत्तान्तानि राजकुलानि नाम ।

65 **रामः** । मैथिलि, किमिदं कथ्यते ।

66 **सीता** । ण खु किञ्चि । इअं दारिआ भणादि—अहिसेओ अहिसेओ त्ति ।—न खलु किंचित् । इयं दारिका भणति—अभिषेकोऽभिषेक इति ।

67 **रामः** । अवगच्छामि ते कौतुहलम् । अस्त्यभिषेकः । श्रूयताम् । अद्यास्मि महाराजेनोपाध्यायामात्यप्रकृतिजनसमक्षमेकप्रकारसंक्षिप्तं कोसल-

राज्यं कृत्वा बाल्याभ्यस्तमङ्कमारोप्य मातृगोत्रं स्निग्धमाभाष्य 'पुत्र, राम, प्रतिगृह्यतां राज्यम्' इत्युक्तः ।

68 **सीता** । तदाणीं अय्यउत्तेण किं भणिदं ।––तदानीमार्यपुत्रेण किं भणितम् ।

69 **रामः** । मैथिलि, त्वं तावत् किं तर्कयसि ।

70 **सीता** । तक्केमि अय्यउत्तेण अभणिअ किंञ्चि दिग्घं णिस्ससिअ महाराअस्स पादमूलेसु पडिअं ति ।––तर्कयाम्यार्यपुत्रेणाभणित्वा किंचिद् दीर्घं निःश्वस्य महाराजस्य पादमूलयोः पतितमिति ।

71 **रामः** । सुष्ठु तर्कितम् । अल्पं तुल्यशीलानि द्वन्द्वानि सृज्यन्ते । तत्र हि पादयोरस्मि पतितः ।

> समं बाष्पेण पतता तस्योपरि ममाप्यधः ।
> पितुर्मे क्लेदितौ पादौ ममापि क्लेदितं शिरः ॥ ६ ॥

72 **सीता** । तदो तदो ।––ततस्ततः ।

73 **रामः** । ततोऽप्रतिगृह्यमाणेष्वनुनयेषु आसन्नजरादोषैः स्वैः प्राणैरस्मि शापितः ।

74 **सीता** । तदो तदो ।–ततस्ततः ।

75 **रामः** । ततस्तदानीं

> शत्रुघ्नलक्ष्मणगृहीतघटेऽभिषेके
> छत्रे स्वयं नृपतिना रुदता गृहीते ।
> संभ्रान्तया किमपि मन्थरया च कर्णे
> राज्ञः शनैरभिहितं च न चास्मि राजा ॥ ७ ॥

76 **सीता** । पिअं मे । महाराओ एव्व महाराओ, अय्यउत्तो एव्व अय्यउत्तो । ––प्रियं मे । महाराज एव महाराजः, आर्यपुत्र एवार्यपुत्रः ।

77 **रामः** । मैथिलि, किमर्थं विमुक्तालंकारासि ।

78 **सीता** । ण खु दाव आबज्झामि ।––न खलु तावदाबध्नामि ।

79 **रामः** । न खलु । प्रत्यग्रावतारितैर्भूषणैर्भवितव्यम् । तथाहि

> कर्णौ त्वरापहृतभूषणभुग्नपाशौ
> संस्रंसिताभरणगौरतलौ च हस्तौ ।

एतानि चाभरणभारनतानि गात्रे
स्थानानि नैव समतामुपयान्ति तावत् ॥ ८ ॥

80 **सीता ।** पारेदि अय्यउत्तो अळिअं पि सच्चं विअ मन्तेदुं ।––पारयत्यार्यपुत्रोऽलीकमपि सत्यमिव मन्त्रयितुम् ।

81 **रामः ।** तेन हि अलंक्रियताम् । अहमादर्शं धारयिष्ये । (तथा कृत्वा निर्वर्ण्य) तिष्ठ ।

आदर्शे वल्कलानीव किमेते सूर्यरश्मयः ।
हसितेन परिज्ञातं क्रीडेयं नियमस्पृहा ॥ ९ ॥

अवदातिके, किमेतत् ।

82 **अवदातिका ।** भट्टा, किण्णु हु सोहदि ण सोहदि त्ति कोदूहळेण आवज्झा ।––भर्तः, किन्नु खलु शोभते न शोभते इति कौतूहलेनाबद्धानि ।

83 **रामः ।** मैथिलि, किमिदम् । इक्ष्वाकूणां वृद्धालंकारस्त्वया धार्यते । अस्त्यस्माकं प्रीतिः । आनय ।

84 **सीता ।** मा खु मा खु अय्यउत्तो अमङ्गळं भणादु ।––मा खलु मा खल्वार्यपुत्रोऽमङ्गलं भणतु ।

85 **रामः ।** मैथिलि, किमर्थं वारयसि ।

86 **सीता ।** उज्झिदाहिसेअस्स अय्यउत्तस्स अमंगळं विअ मे पडिआदि ––उज्झिताभिषेकस्यार्यपुत्रस्यामङ्गलमिव मे प्रतिभाति ।

87 **रामः ।**

मा स्वयं मन्युमुत्पाद्य परिहासे विशेषतः ।
शरीरार्धेन मे पूर्वमाबद्धा हि यदा त्वया ॥ १० ॥

88 (नेपथ्ये)

हा हा महाराजः ।

89 **सीता ।** अय्यउत्त, किं एदं ।––आर्यपुत्र, किमेतत् ।

90 **रामः ।** (आकर्ण्य)

नारीणां पुरुषाणां च निर्मर्यादो यदा ध्वनिः ।
सुव्यक्तं प्रभवामीति मूले दैवेन ताडितम् ॥ ११ ॥

तूर्णं ज्ञायतां शब्दः ।

(प्रविश्य)

91 **काञ्चुकीयः**। परित्रायतां परित्रायतां कुमारः।

92 **रामः**। आर्य, कः परित्रातव्यः।

93 **काञ्चुकीयः**। महाराजः।

94 **रामः**। महाराज इति। आर्य, ननु वक्तव्यम्, एकशरीरसंक्षिप्ता पृथिवी रक्षितव्येति। अथ कुत उत्पन्नोऽयं दोषः।

95 **काञ्चुकीयः**। स्वजनात्।

96 **रामः**। स्वजनादिति। हन्त नास्ति प्रतीकारः।

> **शरीरेऽरिः प्रहरति हृदये स्वजनस्तथा।**
> **कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति॥ १२॥**

97 **काञ्चुकीयः**। तत्रभवत्याः कैकेय्याः।

98 **रामः**। किमम्बायाः। तेन हि उदर्केण गुणेनात्र भवितव्यम्।

99 **काञ्चुकीयः**। कथमिव।

100 **रामः**। श्रूयताम्।

> **यस्याः शक्रसमो भर्ता मया पुत्रवती च या।**
> **फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति॥ १३॥**

101 **काञ्चुकीयः**। कुमार, अलमुपहतासु स्त्रीबुद्धिषु स्वमार्जवमुपनिक्षेप्तुम्। तस्या एव खलु वचनाद् भवदभिषेको निवृत्तः।

102 **रामः**। आर्य, गुणाः खल्वत्र।

103 **काञ्चुकीयः**। कथमिव।

104 **रामः**। श्रूयताम्।

> **वनगमननिवृत्तिः पार्थिवस्यैव ताव-**
> **न्मम पितृपरवत्ता बालभावः स एव।**
> **नवनृपतिविमर्शे नास्ति शङ्का प्रजाना-**
> **मथ च न परिभोगैर्वञ्चिता भ्रातरो मे॥ १४॥**

105 **काञ्चुकीयः**। अथ च तयानाहूतोपसृतया भरतोऽभिषिच्यतां राज्य इत्युक्तम्। अप्राप्यलोभः।

106 **रामः** । आर्य, भवान् खल्वस्मत्पक्षपातादेव नार्थमवेक्षते । कुतः

शुल्के विपणितं राज्यं पुत्रार्थे यदि याच्यते ।
तस्या लोभोऽत्र नास्माकं भ्रातृराज्यापहारिणाम् ॥ १५ ॥

107 **काञ्चुकीयः** । अथ— ।

108 **रामः** । अतः परं न मातुः परिवादं श्रोतुमिच्छामि । महाराजस्य वृत्तान्तस्तावदभिधीयताम् ।

109 **काञ्चुकीयः** । ततस्तदानीं

शोकादवचनाद् राज्ञा हस्तेनैव विसर्जितः ।
किमप्यभिमतं मन्ये मोहं च नृपतिर्गतः ॥ १६ ॥

110 **रामः** । कथं मोहमुपगतः ।

111 (नेपथ्ये)

कथं कथं मोहमुपगत इति ।
यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया

112 **रामः** । (आकर्ण्य पुरतो विलोक्य)

अक्षोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।
येन रुष्टेन पश्यामि शताकीर्णमिवाग्रतः ॥ १७ ॥

(ततः प्रविशति धनुर्बाणपाणिर्लक्ष्मणः ।)

113 **लक्ष्मणः** । (सक्रोधम्) कथं कथं मोहमुपगत इति ।

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया
स्वजननिभृतः सर्वोऽप्येवं मृदुः परिभूयते ।
अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो
युवतिरहितं लोकं कर्तुं यतश्छलिता वयम् ॥ १८ ॥

114 **सीता** । अय्यउत्त, रोदिदव्वे काले सोमित्तिणा धणू गहीदं । अपुव्वो खु से आआसो ।—आर्यपुत्र, रोदितव्ये काले सौमित्रिणा धनुर्गृहीतम् । अपूर्वः खल्वस्यायासः ।

115 **रामः** । सुमित्रामातः, किमिदम् ।

116 **लक्ष्मणः** । कथं कथं किमिदं नाम ।

क्रमप्राप्ते हृते राज्ये भुवि शोच्यासने नृपे ।
इदानीमपि संदेहः किं क्षमा निर्मनस्विता ॥ १९ ॥

117 **रामः** । सुमित्रामातः, अस्मद्राज्यभ्रंशो भवत उद्योगं जनयति । आः, अपण्डितः खलु भवान् ।

भरतो वा भवेद् राजा वयं वा ननु तत् समम् ।
यदि तेऽस्ति धनुःश्लाघा स राजा परिपाल्यताम् ॥ २० ॥

118 **लक्ष्मणः** । न शक्नोमि रोषं धारयितुम् । भवतु भवतु । गच्छामस्तावत् । (प्रस्थितः)

119 **रामः** ।

त्रैलोक्यं दग्धुकामेव ललाटपुटसंस्थिता ।
भ्रुकुटिर्लक्ष्मणस्यैषा नियतीव व्यवस्थिता ॥ २१ ॥

सुमित्रामातः, इतस्तावत् ।

120 **लक्ष्मणः** । आर्य, अयमस्मि ।

121 **रामः** । भवतः स्थैर्यमुत्पादयता मयैवमभिहितम् । उच्यतामिदानीम् ।

तातं धनुर्न मयि सत्यमवेक्षमाणे
मुञ्चानि मातरि शरं स्वधनं हरन्त्याम् ।
दोषेषु बाह्यमनुजं भरतं हनानि
किं रोषणाय रुचिरं त्रिषु पातकेषु ॥ २२ ॥

122 **लक्ष्मणः** । (सबाष्पम्) हा धिक् । अस्मान् अविज्ञायोपालभसे ।

यत्कृते महति क्लेशे राज्ये मे न मनोरथः ।
वर्षाणि किल वस्तव्यं चतुर्दश वने त्वया ॥ २३ ॥

123 **रामः** । अत्र मोहमुपगतस्तत्रभवान् । हन्त निवेदितमप्रभुत्वम् । मैथिलि

मङ्गलार्थेऽनया दत्तान् वल्कलांस्तावदानय ।
करोम्यन्यैर्नृपैर्धर्मं नैवाप्तं नोपपादितम् ॥ २४ ॥

124 **सीता** । गह्णदु अय्यउत्तो ।—गृह्णात्वार्यपुत्रः ।

125 **रामः** । मैथिलि, किं व्यवसितम् ।

126 **सीता** । णं सहधम्मआरिणी क्खु अहं ।—ननु सहधर्मचारिणी खल्वहम् ।

127 **रामः** । मयैकाकिना किल गन्तव्यम् ।

128 **सीता** । अदो णु खु अणुगच्छामि ।—अतो नु खल्वनुगच्छामि ।

129 **रामः** । वने खलु वस्तव्यम् ।

130 **सीता** । तं खु मे पासादो ।—तत् खलु मे प्रासादः ।

131 **रामः** । श्वश्रूश्वशुरशुश्रूषापि च ते निर्वर्तयितव्या ।

132 **सीता** । णं उद्दिसिअ देवदाणं पणामो करीअदि ।—एनामुद्दिश्य देवतानां प्रणामः क्रियते ।

133 **रामः** । लक्ष्मण, वार्यतामियम् ।

134 **लक्ष्मणः** । आर्य, नोत्सहे श्लाघनीये कार्ये वारयितुमत्रभवतीम् । कुतः

अनुचरति शशाङ्कं राहुदोषेऽपि तारा
पतति च वनवृक्षे याति भूमिं लता च ।
त्यजति न च करेणुः पङ्कलग्नं गजेन्द्रं
व्रजतु चरतु धर्मं भर्तृनाथा हि नार्यः ॥ २५ ॥

135 **चेटी** । जेदु भट्टिणी । णेवच्छपालिणी अय्येरेवा पणमिअ विण्णवेदि । ओदादिआए संगीदसालादो आच्छिन्दिअ वक्कला आणीदा । इमा अवरा अणणुहूदा वक्कला । णिव्वत्तीअदु दाव किळ पओअणं त्ति ।—जयतु भट्टिनी । नेपथ्यपालिन्यार्यरेवा प्रणम्य विज्ञापयति । अवदातिकया संगीतशालाया आच्छिद्य वल्कला आनीताः । इमेऽपरा अननुभूता वल्कलाः । निर्वर्त्यतां तावत् किल प्रयोजनमिति ।

136 **रामः** । भद्रे, आनय । संतुष्टैषा । वयमर्थिनः ।

137 **चेटी** । गह्णदु भट्टा । (तथा कृत्वा निष्कान्ता) । —गृह्णातु भर्ता ।

(रामो गृहीत्वा परिधत्ते)

138 **लक्ष्मणः** । प्रसीदत्वार्यः ।

निर्योगाद्भूषणान्माल्यात् सर्वेभ्योऽर्धं प्रदाय मे ।
चीरमेकाकिना बद्धं चीरे खल्वासि मत्सरी ॥ २६ ॥

139 **रामः** । मैथिलि, वार्यतामयम् ।

140 **सीता** । सोमित्ते, णिवत्तीअदु किळ ।—सौमित्रे, निवर्त्यतां किल ।

141 **लक्ष्मणः** । आर्ये,

गुरोर्मे पादशुश्रूषां त्वमेका कर्तुमिच्छसि ।
तवैव दक्षिणः पादो मम सव्यो भविष्यति ॥ २७ ॥

142 **सीता** । दीअदु खु अय्यउत्तो । सन्तप्पदि सोमित्ती ।—दीयतां खल्वार्यपुत्रः । संतप्यते सौमित्रिः ।

143 **रामः** । सौमित्रे, श्रूयताम् । वल्कलानि नाम

तपःसङ्ग्रामकवचं नियमद्विरदाङ्कुशः ।
खलीनमिन्द्रियाश्वानां गृह्यतां धर्मसारथिः ॥ २८ ॥

144 **लक्ष्मणः** । अनुगृहीतोऽस्मि । (गृहीत्वा परिधत्ते ।)

145 **रामः** । श्रुतवृत्तान्तैः पौरैः संनिरुद्धो राजमार्गः । उत्सार्यतामुत्सार्यतां तावत् ।

146 **लक्ष्मणः** । आर्य, अहमग्रतो यास्यामि । उत्सार्यतामुत्सार्यताम् ।

147 **रामः** । मैथिलि, अपनीयतामवगुण्ठनम् ।

148 **सीता** । जं अय्यउत्तो आणवेदि । (अपनयति)—यदार्यपुत्र आज्ञापयति ।

149 **रामः** । भो भोः पौराः, शृण्वन्तु शृण्वन्तु भवन्तः ।

स्वैरं हि पश्यन्तु कलत्रमेतद् बाष्पाकुलाक्षैर्वदनैर्भवन्तः ।
निर्दोषदृश्या हि भवन्ति नार्यो यज्ञे विवाहे व्यसने वने च ॥२९॥

(प्रविश्य)

150 **काञ्चुकीयः** । कुमार, न खलु न खलु गन्तव्यम् । एष हि महाराजः

श्रुत्वा ते वनगमनं वधूसहायं
सौभ्रात्रव्यवसितलक्ष्मणानुयात्रम् ।
उत्थाय क्षितितलरेणुरूषिताङ्गः
कान्तारद्विरद इवोपयाति जीर्णः ॥ ३० ॥

151 **लक्ष्मणः** । आर्य,

चीरमात्रोत्तरीयाणां किं दृश्यं वनवासिनाम् ।

152 **रामः** ।

गतेष्वस्मासु राजा नः शिरःस्थानानि पश्यतु ॥ ३१ ॥

(इति निष्क्रान्ताः सर्वे ।)

प्रथमोऽङ्कः ।

अथ द्वितीयोऽङ्कः ।

(ततः प्रविशति काञ्चुकीयः ।)

1 **काञ्चुकीयः** । भो भोः प्रतिहारव्यापृताः, स्वेषु स्वेषु स्थानेष्वप्रमत्ता भवन्तु भवन्तः ।

(प्रविश्य)

2 **प्रतिहारी** । अय्य, किं एदं ।—आर्य, किमेतत् ।

3 **काञ्चुकीयः** । एष हि महाराजः सत्यवचनरक्षणपरो राममरण्यं गच्छन्तमुपावर्तयितुमशक्तः पुत्रविरहशोकाग्निना दग्धहृदय उन्मत्त इव बहु प्रलपन् समुद्रगृहके शयानः

मेरुश्चलन्निव युगक्षयसंनिकर्षे
शोषं व्रजन्निव महोदधिरप्रमेयः ।
सूर्यः पतन्निव च मण्डलमात्रलक्ष्यः
शोकाद् भृशं शिथिलदेहमतिर्नरेन्द्रः ॥ १ ॥

4 **प्रतिहारी** । हा हा एव्वंगओ महाराओ ।—हा हा एवंगतो महाराजः ।

5 **काञ्चुकीयः** । भवति, गच्छ ।

6 **प्रतिहारी** । अय्य, तह । (निष्क्रान्ता)—आर्य, तथा ।

7 **काञ्चुकीयः** । (सर्वतो विलोक्य) अहो तु खलु रामनिर्गमनदिनादारभ्य शून्यैवेयमयोध्या संलक्ष्यते । कुतः

नागेन्द्रा यवसाभिलापविमुखाः सास्रेक्षणा वाजिनो
हेषाशून्यमुखाः सवृद्धवनिताबालाश्च पौरा जनाः ।
त्यक्ताहारकथाः सुदीनवदनाः क्रन्दन्त उच्चैर्दिशा -
रामो याति यया सदारसहजस्तामेव पश्यन्त्यमी ॥ २ ॥

यावदहमपि महाराजस्य समीपवर्ती भविष्यामि । (परिक्रम्यावलोक्य) अये अयं महाराजो महादेव्या सुमित्रया च सुदुःसहमपि पुत्रविरहसमुद्भवं शोकं निगृह्यात्मानमेव संस्थापयन्तीभ्यामन्वास्यमानस्तिष्ठति । कष्टा खल्ववस्था वर्तते । एष एष महाराजः

पतत्युत्थाय चोत्थाय हा हेत्युच्चैर्लपन् मुहुः।
दिशं पश्यति तामेव यया यातो रघूद्वहः॥ ३॥

(निष्क्रान्ताः)

मिश्रविष्कम्भकः।

(ततः प्रविशति यथानिर्दिष्टो राजा देव्यौ च।)

8 **राजा।**

हा वत्स राम, जगतां नयनाभिराम,
हा वत्स लक्ष्मण, सलक्षणसर्वगात्र,।
हा साध्वि मैथिलि, पतिस्थिताचित्तवृत्ते,
हा हा गताः किल वनं बत मे तनूजाः॥ ४॥

चित्रमिदं भोः, यद् भ्रातृस्नेहात् पितरि विमुक्तस्नेहमपि तावल्लक्ष्मणं द्रष्टुमिच्छामि। वधु वैदेहि,

रामेणापि परित्यक्तो लक्ष्मणेन च गर्हितः।
अयशोभाजनं लोके परित्यक्तस्त्वयाप्यहम्॥ ५॥

पुत्र राम, वत्स लक्ष्मण, वधु वैदेहि, प्रयच्छत मे प्रतिवचनं पुत्रकाः। शून्यमिदं भोः। न मे कश्चित् प्रतिवचनं प्रयच्छति। कौसल्यामातः क्वासि।

सत्यसन्ध! जितक्रोध! विमत्सर! जगत्प्रिय!।
गुरुशुश्रूषणे युक्त! प्रतिवाक्यं प्रयच्छ मे॥ ६॥

हा! क्वासौ सर्वजनहृदयनयनाभिरामो रामः। क्वासौ मयि गुर्वनुवृत्तिः। क्वासौ शोकार्तेष्वनुकम्पा। क्वासौ तृणवदगणितराज्यैश्वर्यः। पुत्र राम, वृद्धं पितरं मां परित्यज्य किमसंबद्धेन धर्मेण ते कृत्यम्। हा धिक्। कष्टं भोः।

सूर्य इव गतो रामः सूर्यं दिवस इव लक्ष्मणोऽनुगतः।
सूर्यदिवसावसाने छायेव न दृश्यते सीता॥ ७॥

(ऊर्ध्वमवलोक्य) भोः कृतान्तहतक,

अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः ।
वने व्याघ्री च कैकेयी त्वया किं न कृतं त्रयम् ॥ ८ ॥

9 **कौसल्या ।** (सरुदितम्) अळं दाणि महाराओ अदिमत्तं सन्ताप्पिअ परवसं अत्ताणं कादुं । णं सा ते अ कुमारा महाराअस्स समआवसाणे पेक्खिदव्वा भविस्सन्ति ।—अलमिदानीं महाराजोऽतिमात्रं संतप्य परवशमात्मानं कर्तुम् । ननु सा तौ च कुमारौ महाराजस्य समयावसाने प्रेक्षितव्या भविष्यन्ति ।

10 **राजा ।** का त्वं भोः ।

11 **कौसल्या ।** असिणिद्धपुत्तप्पसविणी खु अहं ।—अस्निग्धपुत्रप्रसविनी खल्वहम् ।

12 **राजा ।** किं किं सर्वजनहृदयनयनाभिरामस्य रामस्य जननी त्वमसि कौसल्या ।

13 **कौसल्या ।** महाराअ, सा एव मन्दभाइणी खु अहं ।—महाराज, सैव मन्दभागिनी खल्वहम् ।

14 **राजा ।** कौसल्ये, सारवती खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

अहं हि दुःखमत्यन्तमसह्यं ज्वलनोपमम् ।
नैव सोढुं न संहर्तुं शक्नोमि मुषितेन्द्रियः ॥ ९ ॥

(सुमित्रां विलोक्य) इयमपरा का ।

15 **कौसल्या ।** महाराअ, वच्छळक्खण–(इत्यर्धोक्ते)। —महाराज, वत्सलक्ष्मण– ।

16 **राजा ।** (सहसोत्थाय) क्वासौ क्वासौ लक्ष्मणः । न दृश्यते । भोः कष्टम् ।

(देव्यौ ससंभ्रममुत्थाय राजानमवलम्बेते ।)

17 **कौसल्या ।** महाराअ, वच्छळक्खणस्स जणणी सुमित्तात्ति वत्तुं मए उवक्कन्दं ।—महाराज, वत्सलक्ष्मणस्य जननी सुमित्रेति वक्तुं मयोपक्रान्तम् ।

18 **राजा ।** अयि सुमित्रे,

तवैव पुत्रः सत्पुत्रो येन नक्तंदिवं वने ।
रामो रघुकुलश्रेष्ठश्छाययेवानुगम्यते ॥ १० ॥

(प्रविश्य)

19 काञ्चुकीयः । जयतु महाराजः । एष खलु तत्रभवान् सुमन्त्रः प्राप्तः ।

20 राजा । (सहसोत्थाय सहर्षम्) अपि रामेण ।

21 काञ्चुकीयः । न खलु, रथेन ।

22 राजा । कथं कथं रथेन केवलेन । (इति मूर्च्छितः पतति ।)

23 देव्यौ । महाराअ, समस्ससिहि समस्ससिहि । (गात्राणि परामृशतः ।)
—महाराज, समाश्वसिहि समाश्वसिहि ।

24 काञ्चुकीयः । भोः कष्टम् । ईदृग्विधाः पुरुषविशेषा ईदृशीमापदं प्राप्नुवन्तीति विधिरनतिक्रमणीयः । महाराज, समाश्वसिहि समाश्वसिहि ।

25 राजा । (किंचित् समाश्वस्य) बालाके, सुमन्त्र एक एव ननु प्राप्तः ।

26 काञ्चुकीयः । महाराज, अथ किम् ।

27 राजा । कष्टं भोः ।

शून्यः प्राप्तो यदि रथो भग्नो मम मनोरथः ।
नूनं दशरथं नेतुं कालेन प्रेषितो रथः ॥ ११ ॥

तेन हि शीघ्रं प्रवेश्यताम् ।

28 काञ्चुकीयः । यदाज्ञापयति महाराजः । (निष्क्रान्तः)

29 राजा ।

धन्याः खलु वने वातास्तटाकपरिवर्तिनः ।
विचरन्तं वने रामं ये स्पृशन्ति यथासुखम् ॥ १२ ॥

(ततः प्रविशति सुमन्त्रः ।)

30 सुमन्त्रः । (सर्वतो विलोक्य सशोकम्)

एते भृत्याः स्वानि कर्माणि हित्वा स्नेहाद् रामे जातबाष्पाकुलाक्षाः ।
चिन्तादीनाः शोकसंदग्धदेहा विक्रोशन्तं पार्थिवं गर्हयन्ति ॥ १३ ॥

(उपेत्य) जयतु महाराजः।

31 राजा । भ्रातः सुमन्त्र,

क्व मे ज्येष्ठो रामः—

नहि नहि युक्तमभिहितं मया ।

क्व ते ज्येष्ठो रामः प्रियसुत ! सुतः सा क्व दुहिता
विदेहानां भर्तुर्निरतिशयभक्तिर्गुरुजने ।
क्व वा सौमित्रिर्मां हतपितृकमासन्नमरणं
किमाप्याहुः किं ते सकलजनशोकार्णवकरम् ॥ १४ ॥

32 **सुमन्त्रः** । महाराज, मा मेवममङ्गलवचनानि भाषिष्ठाः । अचिरादेव तान् द्रक्ष्यसि ।

33 **राजा** । सत्यमयुक्तमभिहितं मया । नायं तपस्विनामुचितः प्रश्नः । तत् कथ्यताम् । अपि तपस्विनां तपो वर्धते । अप्यरण्यानि स्वाधीनानि विचरन्ती वैदेही न परिखिद्यते ।

34 **सुमित्रा** । सुमन्त, बहुवक्कळाळङ्किदसरीरा वाळा वि अवाळचारित्ता भत्तुणो सहधम्मआरिणी अह्मे महाराअं च किंचि णाळवदि ।—सुमन्त्र, बहुवल्कलालंकृतशरीरा बालाप्यबालाचारित्रा भर्तुः सहधर्मचारिणी अस्मान् महाराजं च किंचिन्नालपति ।

35 **सुमन्त्रः** । सर्व एव महाराजम् —।

36 **राजा** । न न । श्रोत्ररसायनैर्मम हृदयातुरौषधैस्तेषां नामधेयैरेव श्रावय।

37 **सुमन्त्रः** । यदाज्ञापयति महाराजः । आयुष्मान् रामः ।

38 **राजा** । राम इति । अयं रामः । तन्नामश्रवणात् स्पृष्ट इव मे प्रतिभाति । ततस्ततः ।

39 **सुमन्त्रः** । आयुष्मान् लक्ष्मणः ।

40 **राजा** । अयं लक्ष्मणः । ततस्ततः ।

41 **सुमन्त्रः** । आयुष्मती सीता जनकराजपुत्री ।

42 **राजा** । इयं वैदेही । रामो लक्ष्मणो वैदेहीत्ययमक्रमः ।

43 **सुमन्त्रः** । अथ कः क्रमः ।

44 **राजा** । रामो वैदेही लक्ष्मण इत्यभिधीयताम् ।

रामलक्ष्मणयोर्मध्ये तिष्ठत्वत्रापि मैथिली ।
बहुदोषाण्यरण्यानि सनाथैषा भविष्यति ॥ १५ ॥

45 **सुमन्त्रः** । यदाज्ञापयति महाराजः । आयुष्मान् रामः ।

46 **राजा** । अयं रामः ।

47 **सुमन्त्रः** । आयुष्मती जनकराजपुत्री ।

48 **राजा** । इयं वैदेही ।

49 **सुमन्त्रः** । आयुष्मान् लक्ष्मणः ।

50 **राजा** । अयं लक्ष्मणः । राम, वैदेहि, लक्ष्मण, परिष्वजध्वं मां पुत्रकाः ।

सकृत स्पृशामि वा रामं सकृत् पश्यामि वा पुनः ।
गतायुरमृतेनेव जीवामीति मतिर्मम ॥ १६ ॥

51 **सुमन्त्रः** । शृङ्गिवेरपुरे, रथादवतीर्यायोध्याभिमुखाः स्थित्वा सर्व एव महाराजं शिरसा प्रणम्य विज्ञापयितुमारब्धाः ।

कमप्यर्थं चिरं ध्यात्वा वक्तुं प्रस्फुरिताधराः ।
बाष्पस्तम्भितकण्ठत्वादनुक्त्वैव वनं गताः ॥ १७ ॥

52 **राजा** । कथमनुक्त्वैव वनं गताः । (इति द्विगुणं मोहमुपगतः ।)

53 **सुमन्त्रः** । (ससंभ्रमम्) बालाके, उच्यताममात्येभ्यः—अप्रतीकारायां दशायां वर्तते महाराज इति ।

54 **काञ्चुकीयः** । तथा । (निष्क्रान्तः)

55 **देव्यौ** । महाराअ, समस्ससिहि समस्ससिहि ।—महाराज, समाश्वसिहि समाश्वसिहि ।

56 **राजा** । (किंचित् समाश्वस्य)

अङ्गं मे स्पृश कौसल्ये ! न त्वां पश्यामि चक्षुषा ।
रामं प्रति गता बुद्धिरद्यापि न निवर्तते ॥ १८ ॥

पुत्र राम, यत् खलु मया संततं चिन्तितं,

राज्ये त्वामभिषिच्य सन्नरपतेर्लाभात् कृतार्थाः प्रजाः
कृत्वा त्वत्सहजान् समानविभवान् कुर्वात्मनः संततम् ।
इत्यादिश्य च ते तपोवनमितो गन्तव्यमित्येतया
कैकेय्या हि तदन्यथा कृतमहो निःशेषमेकक्षणे ॥ १९ ॥

सुमन्त्र, उच्यतां कैकेय्याः ।

गतो रामः प्रियं तेऽस्तु त्यक्तोऽहमपि जीवितैः ।
क्षिप्रमानीयतां पुत्रः पापं सफलमस्त्विति ॥ २० ॥

57 **सुमन्त्रः ।** यदाज्ञापयति महाराजः ।

58 **राजा ।** (ऊर्ध्वमवलोक्य) अये रामकथाश्रवणसंदग्धहृदयं मामाश्वासयितुमागताः पितरः । कोऽत्र ।

(प्रविश्य)

59 **काञ्चुकीयः ।** जयतु महाराजः ।

60 **राजा ।** आपस्तावत् ।

61 **काञ्चुकीयः ।** यदाज्ञापयति महाराजः । (निष्क्रम्य प्रविश्य) जयतु महाराजः । इमा आपः ।

62 **राजा ।** (आचम्यावलोक्य)

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे ।
किमभिगमनकारणं भवद्भिः सह वसने समयो ममापि तत्र ॥ २१ ॥

राम, वैदेहि, लक्ष्मण, अहमितः पितॄणां सकाशं गच्छामि । हे पितरः, अयमयमागच्छामि । (मूर्छया परामृष्टः ।)

(काञ्चुकीयो यवनिकास्तरणं करोति ।)

63 **सर्वे ।** हा हा महाराजः । हा हा महाराओ ।—हा हा महाराजः ।

(निष्क्रान्ताः सर्वे)

द्वितीयोऽङ्कः ।

अथ तृतीयोऽङ्कः ।



(ततः प्रविशति सुधाकारः ।)

1 **सुधाकारः** । (संमार्जनादीनि कृत्वा) भोदु, दाणि किदं एत्थ कय्यं अय्यसम्भवअस्स आणत्तं । जाव मुहुत्तं सुविस्सं । (स्वपिति) । भवतु, इदानीं कृतमत्र कार्यमार्यसंभवकस्याज्ञप्तम् । यावन्मुहूर्तं स्वप्स्यामि ।

(प्रविश्य)

2 **भटः** । (चेटमुपगम्य ताडयित्वा) अह्मो दासीए पुत्त, किं दाणि कम्मं ण करेसि । (ताडयति)—अह्मो दास्याः पुत्र, किमिदानीं कर्म न करोषि ।

3 **सुधाकारः** । (बुद्ध्वा) ताळेहि मं ताळेहि मं ।—ताडय मां ताडय माम् ।

4 **भटः** । ताडिदे तुवं किं करिस्ससि ।—ताडिते त्वं किं करिष्यसि ।

5 **सुधाकारः** । अहण्णस्स मम कत्तवीअस्स विअ बाहुसहस्सं णत्थि । —अधन्यस्य मम कार्तवीर्यस्येव बाहुसहस्रं नास्ति ।

6 **भटः** । बाहुसहस्सेण किं कय्यं ।—बाहुसहस्रेण किं कार्यम् ।

7 **सुधाकारः** । तुवं हणिस्सं ।—त्वां हनिष्यामि ।

8 **भटः** । एहि दासीए पुत्त, मुदे मुञ्चिस्सं । (पुनरपि ताडयति ।)—एहि दास्याः पुत्र, मृते मोक्ष्यामि ।

9 **सुधाकारः** । (रुदित्वा) सक्कं दाणि भट्टा मे अवराहं जाणिदुम् । —शक्यमिदानीं भर्तः, मेऽपराधं ज्ञातुम् ।

10 **भटः** । णत्थि किळ अवराहो णत्थि । णं मए सन्दिट्ठो भट्टिदारअस्स रामस्स रज्जविब्भट्ठकिदसन्दावेण सग्गं गदस्स भट्टिणो दसरहस्स पडिमागेहं देट्ठुं अज्ज कोसळ्ळापुरोएहि सव्वेहि अन्तेउरेहि इह आ-

अन्तउत्तं त्ति। एत्थ दाणि तुए किं किदं।—नास्ति किलापराधो नास्ति। ननु मया संदिष्टो भर्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसंतापेन स्वर्गं गतस्य भर्तुर्दशरथस्य प्रतिमागेहं द्रष्टुमद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैरिहागन्तव्य-मिति। अत्रेदानीं त्वया किं कृतम्।

11 सुधाकारः। पेक्खदु भट्टा। अवणीदकवोदसन्दाणअं दाव गब्भगिहं। सोहवण्णअदत्तचन्दणपञ्चङ्गुला भित्तीओ। ओसत्तमळ्ळदामसोहीणि दुवाराणि। पइण्णा वालुआ। एत्थ दाणि मए किं ण किदं।—पश्यतु भर्ता। अपनीतकपोतसंदानकं तावद् गर्भगृहम्। सौधवर्णकदत्तचन्दनपञ्चा-ङ्गुला भित्तयः। अवसक्तमाल्यदामशोभीनि द्वाराणि। प्रकीर्णा वालुकाः। अत्रेदानीं मया किं न कृतम्।

12 भटः। जइ एवं, विस्सत्थो गच्छ। जाव अहं वि सव्वं किदं त्ति अमच्चस्स णिवेदेमि।—यद्येवं, विश्वस्तो गच्छ। यावदहमपि सर्वं कृत-मित्यमात्याय निवेदयामि।

(निष्क्रान्तौ)

(प्रवेशकः।)

(ततः प्रविशति भरतो रथेन सूतश्च।)

13 भरतः। (सावेगम्) सूत, चिरं मातुलपरिचयादविज्ञातवृत्तान्तोऽस्मि। श्रुतं मया दृढमकल्यशरीरो महाराज इति। तदुच्यतां

पितुर्मे को व्याधिः

14 सूतः।

हृदयपरितापः खलु महान्

15 भरतः।

किमाहुस्तं वैद्याः

16 सूतः।

न खलु भिषजस्तत्र निपुणाः।

17 भरतः।

किमाहारं भुङ्क्ते शयनमपि

18 सूतः।

भूमौ निरशनः

19 भरतः।

किमाशा स्याद्

20 सूतः।

दैवं

21 भरतः।

स्फुरति हृदयं वाहय रथम् ॥ १ ॥

22 सूतः। यदाज्ञापयत्यायुष्मान्। (रथं वाहयति।)

23 भरतः। (रथवेगं निरूप्य) अहो तु खलु रथवेगः। एते ते

द्रुमा धावन्तीव द्रुतरथगतिक्षीणविषया
नदीवोद्वृत्ताम्बुर्निपतति मही नेमिविवरे।
अरव्यक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं
रजश्चाश्वोद्भूतं पतति पुरतो नानुपतति ॥ २ ॥

24 सूतः। आयुष्मन्, सोपस्नेहतया वृक्षाणामभितः खल्वयोध्यया भवितव्यम्।

25 भरतः। अहो तु खलु स्वजनदर्शनोत्सुकस्य त्वरता मे मनसः। संप्रति हि,

पतितमिव शिरः पितुः पादयोः स्निह्यतेवास्मि राज्ञा समुत्थापितः
त्वरितमुपगता इव भ्रातरः क्लेदयन्तीव मामश्रुभिर्मातरः।
सदृश इति महानिति व्यायतश्चेति भृत्यैरिवाहं स्तुतः सेवया
पारिहासितमिवात्मनस्तत्र पश्यामि वेषं च भाषां च सौमित्रिणा ॥ ३ ॥

26 सूतः। (आत्मगतम्) भोः कष्टं यदयमविज्ञाय महाराजविनाश-

मुदर्के निष्फलामाशां परिहृत्यन्नयोध्यां प्रवेक्ष्यति कुमारः। जानद्भिरप्यस्माभिर्न निवेद्यते। कुतः,

पितुः प्राणपरित्यागं मातुरैश्वर्यलुब्धताम्।
ज्येष्ठभ्रातुः प्रवासं च त्रीन् दोषान् कोऽभिधास्यति ॥ ४॥

(प्रविश्य)

27 **भटः**। जयतु कुमारः।

28 **भरतः**। भद्र, किं शत्रुघ्नो मामभिगतः।

29 **भटः**। अभिगतः खलु वर्तते कुमारः। उपाध्यायास्तु भवन्तमाहुः।

30 **भरतः**। किमिति किमिति।

31 **भटः**। एकनाडिकाविशेषः कृत्तिकाविषयः। तस्मात् प्रतिपन्नायामेव रोहिण्यामयोध्यां प्रवेक्ष्यति कुमारः।

32 **भरतः**। बाढमेवम्। न मया गुरुवचनमतिक्रान्तपूर्वम्। गच्छ त्वम्।

33 **भटः**। यदाज्ञापयति कुमारः। (निष्क्रान्तः)

34 **भरतः**। अथ कस्मिन् प्रदेशे विश्रमिष्ये। भवतु, दृष्टम्। एतस्मिन् वृक्षान्तराविष्कृते देवकुले मुहूर्तं विश्रमिष्ये। तदुभयं भविष्यति दैवतपूजा विश्रमश्च। अथ च उपोपविश्य प्रवेष्टव्यानि नगराणीति सत्समुदाचारः। तस्मात् स्थाप्यतां रथः।

35 **सूतः**। यदाज्ञापयत्यायुष्मान्। (रथं स्थापयति।)

36 **भरतः**। (रथादवतीर्य) सूत, एकान्ते विश्रामयाश्वान्।

37 **सूतः**। यदाज्ञापयत्यायुष्मान्। (निष्क्रान्तः)

38 **भरतः**। (किंचिद् गत्वावलोक्य) साधुमुक्तपुष्पलाजाविष्कृता वलयः। दत्तचन्दनपञ्चाङ्गुला भित्तयः। अवसक्तमाल्यदामशोभीनि द्वाराणि। प्रकीर्णा वालुकाः। किं नु खलु पार्वणोऽयं विशेषः। अथवा आह्निकमास्तिक्यम्। कस्य नु खलु दैवतस्य स्थानं भविष्यति। नेह किंचित् प्रहरणं ध्वजो वा बहिश्चिह्नं दृश्यते। भवतु, प्रविश्य ज्ञास्ये। (प्रविश्यावलोक्य)

अहो क्रियामाधुर्यं पाषाणानाम् । अहो भावगतिराकृतीनाम् । दैवतोद्दिष्टानामपि मानुषविश्वासतासां प्रतिमानाम् । किं नु खलु चतुर्दैवतोऽयं स्तोमः । अथवा यानि तानि भवन्तु । अस्ति तावन्मे मनसि प्रहर्षः ।

कामं दैवतमित्येव युक्तं नमयितुं शिरः ।
शूद्रवत्तु प्रणामः स्यादमन्त्रार्चितदैवतः ॥ ५ ॥

(प्रविश्य)

39 देवकुलिकः । भोः, नैत्यकावसाने प्राणिधर्ममनुतिष्ठति मयि को नु खल्वयमासां प्रतिमानामल्पान्तराकृतिरिव प्रतिमागृहं प्रविष्टः । भवतु, प्रविश्य ज्ञास्ये । (प्रविशति)

40 भरतः । नमोऽस्तु ।

41 देवकुलिकः । न खलु न खलु प्रणामः कार्यः ।

42 भरतः । मा तावद् भोः,

वक्तव्यं किंचिदस्मासु विशिष्टः प्रतिपाल्यते ।
किंकृतः प्रतिषेधोऽयं नियमप्रभविष्णुता ॥ ६ ॥

43 देवकुलिकः । न खल्वेतैः कारणैः प्रतिषेधयामि भवन्तम् । किंतु दैवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि । क्षत्रिया ह्यत्रभवन्तः ।

44 भरतः । एवम् । क्षत्रिया ह्यत्रभवन्तः । अथ के नामात्रभवन्तः ।

45 देवकुलिकः । इक्ष्वाकवः ।

46 भरतः । (सहर्षम्) इक्ष्वाकव इति । एते तेऽयोध्याभर्तारः ।

एते ते दैवतानामसुरपुरवधे गच्छन्त्यभिसरी-
मेते ते शक्रलोके सपुरजनपदा यान्ति स्वसुकृतैः ।
एते ते प्राप्नुवन्तः स्वभुजबलजितां कृत्स्नां वसुमती-
मेते ते मृत्युना ये चिरमनुविसृता च्छन्दं मृगयता ॥ ७ ॥

भोः, यदृच्छया खलु मया महत् फलमासादितम् । अभिधीयतां कस्तावदत्रभवान् ।

47 **देवकुलिकः** । अयं खलु तावत् संनिहितसर्वरत्नस्य विश्वजितो यज्ञस्य प्रवर्तयिता प्रज्वलितधर्मप्रदीपो दिलीपः ।

48 **भरतः** । नमोऽस्तु धर्मपरायणाय । अभिधीयतां कस्तावदत्रभवान् ।

49 **देवकुलिकः** । अयं खलु तावत् संवेशनोत्थापनयोरनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवो रघुः ।

50 **भरतः** । अहो बलवान् मृत्युरेतामपि रक्षामतिक्रान्तः । नमोऽस्तु ब्राह्मणजनावेदितराज्यफलाय । अभिधीयतां कस्तावदत्रभवान् ।

51 **देवकुलिकः** । अयं खलु तावत् प्रियावियोगनिर्वेदपरित्यक्तराज्यभारो नित्यावभृथस्नानप्रशान्तरजा अजः ।

52 **भरतः** । नमोऽस्तु श्लाघनीयपश्चात्तापाय । (दशरथस्य प्रतिमामवलोकयन् पर्याकुलो भूत्वा) भोः ! बहुमानव्याक्षिप्तेन मनसा सुव्यक्तं नावधारितम् । अभिधीयतां कस्तावदत्रभवान् ।

53 **देवकुलिकः** । अयं दिलीपः ।

54 **भरतः** । पितृपितामहो महाराजस्य । ततस्ततः ।

55 **देवकुलिकः** । अत्रभवान् रघुः ।

56 **भरतः** । पितामहो महाराजस्य । ततस्ततः ।

57 **देवकुलिकः** । अत्रभवानजः ।

58 **भरतः** । पिता तातस्य । किमिति किमिति ।

59 **देवकुलिकः** । अयं दिलीपः, अयं रघुः, अयमजः ।

60 **भरतः** । भवन्तं किंचित् पृच्छामि । धरमाणानामपि प्रतिमाः स्थाप्यन्ते ।

61 **देवकुलिकः** । न खलु, अतिक्रान्तानामेव ।

62 **भरतः** । तेन ह्यापृच्छे भवन्तम् ।

63 **देवकुलिकः** । तिष्ठ ।

येन प्राणाश्च राज्यं च स्त्रीशुल्कार्थे विसर्जिताः ।
इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ॥ ८ ॥

64 **भरतः** । हा तात । (मूर्छितः पतति । पुनः प्रत्यागत्य)

हृदय ! भव सकामं यत्कृते शङ्कसे त्वं
शृणु पितृनिधनं तद् गच्छ धैर्यं च तावत् ।
स्पृशति तु यदि नीचो मामयं शुल्कशब्द-
स्त्वथ च भवति सत्यं तत्र देहो विशोध्यः ॥ ९ ॥

आर्य ।

65 **देवकुलिकः** । आर्येति इक्ष्वाकुकुलालापः खल्वयम् । कच्चित् कैकेयीपुत्रो भरतो भवान् ननु ।

66 **भरतः** । अथ किम् । अथ किम् । दशरथपुत्रो भरतोऽस्मि न कैकेय्याः ।

67 **देवकुलिकः** । तेन ह्यापृच्छे भवन्तम् ।

68 **भरतः** । तिष्ठ । शेषमभिधीयताम् ।

69 **देवकुलिकः** । का गतिः । श्रूयताम् । उपरतस्तत्रभवान् दशरथः । सीतालक्ष्मणसहायस्य रामस्य वनगमनप्रयोजनं न जाने ।

70 **भरतः** । कथं कथम् । आर्योऽपि वनं गतः । (द्विगुणं मोहमुपगतः)

71 **देवकुलिकः** । कुमार, समाश्वसिहि समाश्वसिहि ।

72 **भरतः** । (समाश्वस्य)

अयोध्यामटवीभूतां पित्रा भ्रात्रा च वर्जिताम् ।
पिपासार्तोऽनुधावामि क्षीणतोयां नदीमिव ॥ १० ॥

आर्य, विस्तरश्रवणं मे मनसः स्थैर्यमुत्पादयति । तत् सर्वमनवशेषमभिधीयताम् ।

73 **देवकुलिकः** । श्रूयताम् । तत्रभवता राज्ञाभिषिच्यमाने तत्रभवति रामे भवतो जनन्याभिहितं किल ।

74 **भरतः** । तिष्ठ ।

तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजेत्यभिहितं
तद्धैर्येणाश्वसत्या व्रज सुत ! वनमित्यार्योऽप्यभिहितः ।

तं दृष्ट्वा बद्धचीरं निधनमसदृशं राजा ननु गतः

पात्यन्ते धिक्प्रलापा ननु मयि सदृशाः शेषाः प्रकृतिभिः ॥ ११ ॥

(मोहमुपगतः)

(नेपथ्ये)

75 उस्सरह अय्या, उस्सरह । उत्सरत, आर्याः उत्सरत ।

76 **देवकुलिकः** । (विलोक्य) अये,

काले खल्वागता देव्यः पुत्रे मोहमुपागते ।

हस्तस्पर्शो हि मातॄणामजलस्य जलाञ्जलिः ॥ १२ ॥

(ततः प्रविशन्ति देव्यः सुमन्त्रश्च ।)

77 **सुमन्त्रः** । इत इतो भवत्यः ।

इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य स हर्म्यदुर्लभः ।

अयन्त्रितैरप्रातिहारिकागतैर्विना प्रणामं पथिकैरुपास्यते ॥ १३ ॥

(प्रविश्यावलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् ।

अयं हि पातितः कोऽपि वयःस्थ इव पार्थिवः ।

78 **देवकुलिकः** ।

परशङ्कामलं कर्तुं गृह्यतां भरतो ह्ययम् ॥ १४ ॥

(निष्क्रान्तः)

79 **देव्यः** । (सहसोपगम्य) हा जाद भरद ।—हा जात भरत ।

80 **भरतः** । (किंचित् समाश्वस्य) आर्य ।

81 **सुमन्त्रः** । जयतु महा–(इत्यर्धोक्ते सविषादम्) अहो स्वरसादृश्यम् । मन्ये प्रतिमास्थो महाराजो व्याहरतीति ।

82 **भरतः** । अथ मातॄणामिदानीं कावस्था ।

83 **देव्यः** । जाद, एसा णो अवस्था । (अवगुण्ठनमपनयन्ति)—जात, एषा नोऽवस्था ।

84 **सुमन्त्रः** । भवत्यः, निगृह्यतामुत्कण्ठा ।

85 **भरतः** । (सुमन्त्रं विलोक्य) सर्वसमुदाचारसंनिकर्षस्तु मां सूचयति । काच्चित् तातसुमन्त्रो भवान् ननु ।

86 **सुमन्त्रः** । कुमार, अथ किम् । सुमन्त्रोऽस्मि ।

अन्वास्यमानश्चिरजीवदोषैः कृतघ्नभावेन विडम्ब्यमानः ।
अहं हि तस्मिन् नृपतौ विपन्ने जीवामि शून्यस्य रथस्य सूतः ॥ १५ ॥

87 **भरतः** । हा तात । (उत्थाय) तात, अभिवादनक्रममुपदेष्टुमिच्छामि मातॄणाम् ।

88 **सुमन्त्रः** । बाढम् । इयं तत्रभवतो रामस्य जननी देवी कौसल्या ।

89 **भरतः** । अम्ब, अनपराद्धोऽहमभिवादये ।

90 **कौसल्या** । जाद, णिस्सन्दावो होहि ।—जात, निःसंतापो भव ।

91 **भरतः** । (आत्मगतम्) आक्रुष्ट इवास्म्यनेन । (प्रकाशम्) अनुगृहीतोऽस्मि । ततस्ततः ।

92 **सुमन्त्रः** । इयं तत्रभवतो लक्ष्मणस्य जननी देवी सुमित्रा ।

93 **भरतः** । अम्ब, लक्ष्मणेन अतिसंधितोऽहमभिवादये ।

94 **सुमित्रा** । जाद, जसोभाई होहि ।—जात, यशोभागी भव ।

95 **भरतः** । अम्ब, इदं प्रयतिष्ये । अनुगृहीतोऽस्मि । ततस्ततः ।

96 **सुमन्त्रः** । इयं ते जननी ।

97 **भरतः** । (सरोषम् उत्थाय) आः पापे,

मम मातुश्च मातुश्च मध्यस्था त्वं न शोभसे ।
गङ्गायमुनयोर्मध्ये कुनदीव प्रवेशिता ॥ १६ ॥

98 **कैकेयी** । जाद, किं मए किदं ।—जात, किं मया कृतम् ।

99 **भरतः** । किं कृतमिति वदसि ।

वयमयशसा चीरेणार्यो नृपो गृहमृत्युना
प्रततरुदितैः कृत्स्नायोध्या मृगैः सह लक्ष्मणः ।

दयिततनयाः शोकेनाम्बाः स्नुषाध्वपरिश्रमै-
र्धिगिति वचसा चोग्रेणात्मा त्वया ननु योजिताः ॥ १७ ॥

100 **कौसल्या** । जाद, सव्वसमुदाआरमज्झत्थो किं ण वन्दासि मादरं ।
—जात, सर्वसमुदाचारमध्यस्थः किं न वन्दसे मातरम् ।

101 **भरतः** । मातरमिति । अम्ब, त्वमेव मे माता । अम्ब, अभिवादये ।

102 **कौसल्या** । णहि णहि । इअं दे जणणी ।—नहि नहि । इयं ते जननी ।

103 **भरतः** । आसीत् पुरा । न त्विदानीम् । पश्यतु भवती ।

त्यक्त्वा स्नेहं शीलसंक्रान्तदोषैः पुत्रास्तावन्नन्वपुत्राः क्रियन्ते ।
लोकेऽपूर्वं स्थापयाम्येष धर्मं भर्तृद्रोहादस्तु माताप्यमाता ॥ १८ ॥

104 **कैकेयी** । जात, महाराअस्स सच्चवअणं रक्खन्तीए मए तह उत्तं ।
—जात, महाराजस्य सत्यवचनं रक्षन्त्या मया तथोक्तम् ।

105 **भरतः** । किमिति किमिति ।

106 **कैकेयी** । पुत्तओ मे राआ होदु त्ति ।—पुत्रको मे राजा भवत्विति ।

107 **भरतः** । अथ स इदानीमार्योऽपि भवत्याः कः ।

पितुर्मे नौरसः पुत्रो न क्रमेणाभिषिच्यते ।
दयिता भ्रातरो न स्युः प्रकृतीनां न रोचते ॥ १९ ॥

108 **कैकेयी** । जाद सुक्कलुद्धा णणु पुच्छिदव्वा ।—जात, शुल्कलुब्धा ननु प्रष्टव्या ।

109 **भरतः** ।

वल्कलैर्हृतराजश्रीः पदातिः सह भार्यया ।
वनवासं त्वयाज्ञप्तः शुल्केऽप्येतदुदाहृतम् ॥ २० ॥

110 **कैकेयी** । जाद, देसकाळे णिवेदेमि ।—जात, देशकाले निवेदयामि ।

111 **भरतः** ।

अयशसि यदि लोभः कीर्तयित्वा किमस्मान्
किमु नृपफललुब्धैः किं नरेन्द्रो न दद्यात् ।

अथ तु नृपतिमातेत्येष शब्दस्तवेष्टो
वदतु भवति ! सत्यं किं तवार्यो न पुत्रः २१ ॥

कष्टं कृतं भवत्या ।

त्वया राज्यैषिण्या नृपतिरसुभिर्नैव गणितः
सुतं ज्येष्ठं च त्वं व्रज वनमिति प्रेषितवती ।
न शीर्णं यद् दृष्ट्वा जनकतनयां वल्कलवतीं-
महो धात्रा सृष्टं भवति ! हृदयं वज्रकठिनम् ॥ २२ ॥

112 **सुमन्त्रः** । कुमार, एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य भवन्तं प्रत्युद्गतौ विज्ञापयतः ।

गोपहीना यथा गावो विलयं यान्त्यपालिताः ।
एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥ २३ ॥

113 **भरतः** । अनुगच्छन्तु मां प्रकृतयः ।

114 **सुमन्त्रः** । अभिषेकं विसृज्य । क्व भवान् यास्यति ।

115 **भरतः** । अभिषेकमिति । इहात्रभवत्यै प्रदीयताम् ।

116 **सुमन्त्रः** । क्व भवान् यास्यति ।

117 **भरतः** ।

तत्र यास्यामि यत्रासौ वर्तते लक्ष्मणप्रियः ।
नायोध्या तं विनायोध्या सायोध्या यत्र राघवः ॥ २४ ॥

(निष्क्रान्ताः सर्वे ।)

तृतीयोऽङ्कः ।



अथ चतुर्थोऽङ्कः ।

(ततः प्रविशतश्चेट्यौ ।)

1 **विजया** । हळा णन्दिणिए, भणेहि भणेहि । अज्ज कोसळ्ळापुरोगेहि सव्वेहि अन्तेवुरेहि पडिमागेहं दट्ठुं गदेहि तहिं किळ भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे ट्ठिदा ।—हला नन्दिनिके, भण भण । अद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुं गतैस्तत्र किल भर्तृदारको भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता ।

2 **नन्दिनिका** । हळा, दिट्ठो अह्मेहिं कोदूहळेण भट्टिदारओ भरदो । हला, दृष्टोऽस्माभिः कौतूहलेन भर्तृदारको भरतः ।

3 **विजया** । भट्टिणी कुमारेण किं भणिदा ।—भट्टिनी कुमारेण किं भणिता ।

4 **नन्दिनिका** । किं भणिदं । ओळोइदुं वि णेच्छदि कुमारो ।—किं भणितम् । अवलोकितुमपि नेच्छति कुमारः ।

5 **विजया** । अहो अच्चाहिदम् । रज्जळुद्धाए भट्टिदारअस्स रामस्स रज्जविब्भट्ठं करन्तीए अत्तणो वेहव्वं आदिट्ठं । ळोओ वि विणासं गमिओ । णिग्घिणा हु भट्टिणी । पापअं किदं ।—अहो अत्याहितम् । राज्यलुब्धया भर्तृदारकस्य रामस्य राज्यविभ्रष्टं कुर्वत्यात्मनो वैधव्यमादिष्टम् । लोकोऽपि विनाशं गमितः । निर्घृणा खलु भट्टिनी । पापकं कृतम् ।

6 **नन्दिनिका** । हळा, सुणाहि । पइदीहि आणीदं अभिसेअं विसज्जिअ रामतवोवणं गदो कुमारो ।—हला, शृणु । प्रकृतिभिरानीतमभिषेकं विसृज्य रामतपोवनं गतः कुमारः ।

7 **विजया ।** (सविषादम्) हम् । एवं गदो कुमारो । णन्दिणिए, एहि, अह्मे भट्टिणिं पेक्खामो ।—हम् । एवं गतः कुमारः । नन्दिनिके, एह्यावां भट्टिनीं पश्यावः ।

(निष्क्रान्ते)

प्रवेशकः ।

(ततः प्रविशति भरतो रथेन सुमन्त्रः सूतश्च ।)

8 **भरतः ।**

स्वर्गं गते नरपतौ सुकृतानुयात्रे
पौराश्रुपातसलिलैरनुगम्यमानः ।
द्रष्टुं प्रयाम्यकृपणेषु तपोवनेषु
रामाभिधानमपरं जगतः शशाङ्कम् ॥ १ ॥

9 **सुमन्त्रः ।** एष एष आयुष्मान् भरतः

दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो
यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः ।
भ्राता पितुः प्रियकरस्य जगत्प्रियस्य
रामस्य रामसदृशेन पथा प्रयाति ॥ २ ॥

10 **भरतः ।** भोस्तात—

11 **सुमन्त्रः ।** कुमार, अयमस्मि ।

12 **भरतः ।** क्व तत्रभवान् ममार्यो रामः । क्वासौ महाराजस्य प्रतिनिधिः । क्व संनिदर्शनं सारवताम् । क्वासौ प्रत्यादेशो राज्यलुब्धायाः कैकेय्याः । क्व तत् पात्रं यशसः । क्वासौ नरपतेः पुत्रः । क्वासौ सत्यमनुव्रतः ।

मम मातुः प्रियं कर्तुं येन लक्ष्मीर्विसर्जिता ।
तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥ ३ ॥

13 **सुमन्त्रः ।** कुमार, एतस्मिन्नाश्रमपदे ।

अत्र रामश्च सीता च लक्ष्मणश्च महायशाः ।
सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थितम् ॥ ४ ॥

14 **भरतः** । तेन हि स्थाप्यतां रथः ।

15 **सूतः** । यदाज्ञापयत्यायुष्मान् । (तथा करोति ।)

16 **भरतः** । (रथादवतीर्य) सूत, एकान्ते विश्रामयाश्वान् ।

17 **सूतः** । यदाज्ञापयत्यायुष्मान् । (निष्क्रान्तः ।)

18 **सूतः** । भोस्तात, निवेद्यतां निवेद्यताम् ।

19 **सुमन्त्रः** । कुमार, किमिति निवेद्यते ।

20 **भरतः** । राज्यलुब्धायाः कैकेय्याः पुत्रो भरतः प्राप्त इति ।

21 **सुमन्त्रः** । कुमार, अलं गुरुजनापवादमभिधातुम् ।

22 **भरतः** । सुष्ठु, न न्याय्यं परदोषमभिधातुम् । तेन हि उच्यतामिक्ष्वाकुकुलव्यङ्गभूतो भरतो दर्शनमभिलषतीति ।

23 **सुमन्त्रः** । कुमार, नाहमेवं वक्तुं समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ।

24 **भरतः** । न न । नाम केवलमभिधीयमानमकृतप्रायश्चित्तमिव मे प्रतिभाति ।—किं ब्रह्मघ्नानामपि परेण निवेदनं क्रियते । तस्मात् तिष्ठतु तातः । अहमेव निवेदयिष्ये । भो भो निवेद्यतां निवेद्यतां तत्रभवते पितृवचनकराय राघवाय ।

निर्घृणश्च कृतघ्नश्च प्राकृतः प्रियसाहसः ।
भक्तिमानागतः कश्चित् कथं तिष्ठतु यात्विति ॥ ५ ॥

(ततः प्रविशति रामः सीतालक्ष्मणाभ्याम् ।)

25 **रामः** । (आकर्ण्य सहर्षम्) सौमित्रे, किं शृणोषि । अयि विदेहराजपुत्रि, त्वमपि शृणोषि ।

कस्वासौ सदृशतरः स्वरः पितुर्मे
गाम्भीर्यात् परिभवतीव मेघनादम् ।

यः कुर्वन् मम हृदयस्य बन्धुशङ्कां
सस्नेहः श्रुतिपथमिष्टतः प्रविष्टः ॥ ६ ॥

26 **लक्ष्मणः** । आर्य, ममापि खल्वेष स्वरसंयोगो बन्धुजनबहुमानमावहति । एष हि

घनः स्पष्टो धीरः समदवृषभस्निग्धमधुरः
कलः कण्ठे वक्षस्यनुपहतसंचाररभसः ।
यथास्थानं प्राप्य स्फुटकरणनानाक्षरतया
चतुर्णां वर्णानामभयमिव दातुं व्यवसितः ॥ ७ ॥

27 **रामः** । सर्वथा नायमबान्धवस्य स्वरसंयोगः । क्लेदयतीव मे हृदयम् । वत्स लक्ष्मण, दृश्यतां तावत् ।

28 **लक्ष्मणः** । यदाज्ञापयत्यार्यः । (परिक्रामति ।)

29 **भरतः** । अये कथं न कश्चित् प्रतिवचनं प्रयच्छति । किं नु खलु विज्ञातोऽस्मि कैकेय्याः पुत्रो भरतः प्राप्त इति ।

30 **लक्ष्मणः** । (विलोक्य) अये अयमार्यो रामः । न न । रूपसादृश्यम् ।

मुखमनुपमं त्वार्यास्याभं शशाङ्कमनोहरं
मम पितृसमं पीनं वक्षः सुरारिशरक्षतम् ।
द्युतिपरिवृतस्तेजोराशिर्जगत्प्रियदर्शनो
नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः ॥ ८ ॥

(सुमन्त्रं दृष्ट्वा) अये तातः ।

31 **सुमन्त्रः** । अये कुमारो लक्ष्मणः ।

32 **भरतः** । एवं गुरुरयम् । आर्य, अभिवादये ।

33 **लक्ष्मणः** । एह्येहि । आयुष्मान् भव । (सुमन्त्रं वीक्ष्य) तात, कोऽत्रभवान् ।

34 **सुमन्त्रः** । कुमार

रघोश्चतुर्थोऽयमजात् तृतीयः पितुः प्रकाशस्य तव द्वितीयः ।
यस्यानुजस्त्वं स्वकुलस्य केतोस्तस्यानुजोऽयं भरतः कुमारः ॥ ९ ॥

35 **लक्ष्मणः** । एह्येहीक्ष्वाकुकुमार वत्स । स्वस्त्यायुष्मान् भव ।

असुरसमरदक्षैर्वज्रसंघृष्टचापै-
रनुपमबलवीर्यैः स्वैः कुलैस्तुल्यवीर्यः ।
रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशो
भव जगति गुणानां भाजनं भ्राजितानाम् ॥ १० ॥

36 **भरतः** । अनुगृहीतोऽस्मि ।

37 **लक्ष्मणः** । कुमार, इह तिष्ठ । त्वदागमनमार्याय निवेदयामि ।

38 **भरतः** । आर्य, अचिरमिदानीमभिवादयितुमिच्छामि । शीघ्रं निवेद्यताम् ।

39 **लक्ष्मणः** । बाढम् । (उपेत्य) जयत्वार्यः । आर्य

अयं ते दयितो भ्राता भरतो भ्रातृवत्सलः ।
संक्रातं यत्र ते रूपमादर्श इव तिष्ठति ॥ ११ ॥

40 **रामः** । वत्स लक्ष्मण, किमेवं भरतः प्राप्तः ।

41 **लक्ष्मणः** । आर्य, अथ किम् ।

42 **रामः** । मैथिलि, भरतावलोकनार्थं विशालीक्रियतां ते चक्षुः ।

43 **सीता** । अय्यउत्त, किं भरदो आआदो ।—आर्यपुत्र, किं भरत आगतः ।

44 **रामः** । मैथिलि, अथ किम् ।

अद्य खल्ववगच्छामि पित्रा मे दुष्करं कृतम् ।
कीदृशस्तनयस्नेहो भ्रातृस्नेहोऽयमीदृशः ॥ १२ ॥

45 **लक्ष्मणः** । आर्य, किं प्रविशतु कुमारः ।

46 **रामः** । वत्स लक्ष्मण, इदमपि तावदात्माभिप्रायमनुवर्तयितुमिच्छसि । गच्छ सत्कृत्य शीघ्रं प्रवेश्यतां कुमारः ।

47 **लक्ष्मणः** । यदाज्ञापयत्यार्यः ।

48 **रामः** । अथवा तिष्ठ त्वम् ।

इयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये निवेश्य।
तुषारपूर्णोत्पलपत्रनेत्रा हर्षास्रमासारमिवोत्सृजन्ती ॥ १३ ॥

49 **सीता**। जं अय्यउत्तो आणवेदि। (उत्थाय परिक्रम्य भरतमवलोक्य) हं तदो तं वेळं दाणि णिक्कन्तो अय्यउत्तो। णहि णहि। रूवसादिस्सं। —यदार्यपुत्र आज्ञापयति। हं ततस्तां वेलामिदानीं निष्क्रान्त आर्यपुत्रः। नहि नहि। रूपसादृश्यम्।

50 **सुमन्त्रः**। अये वधूः।

51 **भरतः**। अये इयमत्रभवती जनकराजपुत्री।

इदं तत् स्त्रीमयं तेजो जातं क्षेत्रोदराद्धलात्।
जनकस्य नृपेन्द्रस्य तपसः संनिदर्शनम् ॥ १४ ॥

आर्ये, अभिवादये। भरतोऽहमस्मि।

52 **सीता**। (आत्मगतम्) णहि रूवं एव्व। सरजोओ वि सो एव्व। (प्रकाशम्) वच्छ, चिरं जीव। —नहि रूपमेव। स्वरयोगोऽपि स एव। वत्स, चिरं जीव।

53 **भरतः**। अनुगृहीतोऽस्मि।

54 **सीता**। एहि वच्छ, भादुमणोरहं पूरेहि। —एहि वत्स, भ्रातुमनोरथं पूरय।

55 **सुमन्त्रः**। प्रविशतु कुमारः।

56 **भरतः**। तात, इदानीं किं करिष्यसि।

57 **सुमन्त्रः**।

अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याते नराधिपे।
विदितार्थस्य रामस्य ममैतत् पूर्वदर्शनम् ॥ १५ ॥

58 **भरतः**। एवमस्तु। (राममुपगम्य) आर्य, अभिवादये। भरतोऽहमस्मि।

59 **रामः**। (सहर्षम्) एह्येहि इक्ष्वाकुकुमार। स्वस्ति। आयुष्मान् भव।

वक्षः प्रसारय कवाटपुटप्रमाणमालिङ्ग मां सुविपुलेन भुजद्वयेन।
उन्नामयाननमिदं शरदिन्दुकल्पं प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥१६॥

60 **भरतः** । अनुगृहीतोऽस्मि ।

61 **सुमन्त्रः** । (उपेत्य) जयत्वायुष्मान् ।

62 **रामः** । हा तात,

गत्वा पूर्वं स्वसैन्यैरभिसरिसमये खं समानैर्विमाने-
र्विख्यातो यो विमर्दे स स इति बहुशः सासुराणां सुराणाम् ।
स श्रीमांस्त्यक्तदेहो दयितमपि विना स्नेहवन्तं भवन्तं
स्वर्गस्थः सांप्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥ १७ ॥

63 **सुमन्त्रः** । (सशोकम्)

नरपतिनिधनं भवत्प्रवासं भरतविषादमनाथतां कुलस्य ।
बहुविधमनुभूय दुष्प्रसह्यं गुण इव बह्वपराद्धमायुषा मे ॥ १८ ॥

64 **सीता** । रोदन्तं अय्यउत्तं पुणो वि रोदावीअदि तादो ।—रुदन्तमार्यपुत्रं पुनरपि रोदयति तातः ।

65 **रामः** । मैथिलि, एष पर्यवस्थापयाम्यात्मानम् । वत्स लक्ष्मण, आपस्तावत् ।

66 **लक्ष्मणः** । यदाज्ञापयत्यार्यः ।

67 **भरतः** । आर्य, न खलु न्याय्यम् । क्रमेण शुश्रूषयिष्ये । अहमेव यास्यामि । (कलशं गृहीत्वा निष्क्रम्य प्रविश्य) इमा आपः ।

68 **रामः** । (आचम्य) मैथिलि, विशीर्यते खलु लक्ष्मणस्य व्यापारः ।

69 **सीता** । अय्यउत्त, णं एदिणा पि सुस्सूसइदव्वो ।—आर्यपुत्र, नन्वेतेनापि शुश्रूषयितव्यः ।

70 **रामः** । सुष्ठु खल्विह लक्ष्मणः शुश्रूषयतु । तत्रस्थो मां भरतः शुश्रूषयतु ।

71 **भरतः** । प्रसीदत्वार्यः ।

इह स्थास्यामि देहेन तत्र स्थास्यामि कर्मणा ।
नाम्नैव भवतो राज्यं कृतरक्षं भविष्यति ॥ १९ ॥

72 **रामः** । वत्स कैकेयीमानः, मा मैवम् ।

पितुर्नियोगादहमागतो वनं
न वत्स दर्पान्न भयान्न विभ्रमात्।
कुलं च नः सत्यधनं ब्रवीमि ते
कथं भवान् नीचपथे प्रवर्तते ॥ २० ॥

73 **सुमन्त्रः**। अथेदानीमाभिषेकोदकं क्व तिष्ठतु।

74 **रामः**। यत्र मे मात्राभिहितं तत्रैव तावत् तिष्ठतु।

75 **भरतः**। प्रसीदत्वार्यः। आर्य, अलमिदानीं व्रणे प्रहर्तुम्।

अपि सुगुण ममापि त्वत्प्रसूतिः प्रसूतिः
स खलु निभृतधीमांस्ते पिता मे पिता च।
सुपुरुष पुरुषाणां मातृदोषो न दोषो
वरद भरतमार्तं पश्य तावद् यथावत् ॥ २१ ॥

76 **सीता**। अय्यउत्त, अदिकरुणं मन्तेअइ भरदो। किं दाणिं अय्यउत्तेण चिन्तीअदि।—आर्यपुत्र, अतिकरुणं मन्त्रयते भरतः। किमिदानीमार्यपुत्रेण चिन्त्यते।

77 **रामः**। मैथिलि,

तं चिन्तयामि नृपतिं परलोकयातं
येनायमात्मजविशिष्टगुणो न दृष्टः।
ईदृग्विधं गुणनिधिं समवाप्य लोके
धिग् भो विधेर्यदि बलं पुरुषोत्तमेषु ॥ २२ ॥

वत्स कैकेयीमातः,

यत्सत्यं परितोषितोऽस्मि भवता निष्कल्मषात्मा भवां-
स्त्वद्वाक्यस्य वशानुगोऽस्मि भवतः ख्यातैर्गुणैर्निर्जितः।
किंत्वेतन्नृपतेर्वचस्तदनृतं कर्तुं न युक्तं त्वया
किंचोत्पाद्य भवद्विधं भवतु ते मिथ्याभिधायी पिता ॥ २३ ॥

78 **भरतः** ।

यावद् भविष्यति भवन्नियमावसानं
तावद् भवेयमिह ते नृप पादमूले ।

79 **रामः** ।

मैवं नृपः स्वसुकृतैरनुयातु सिद्धिं
मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥ २४ ॥

80 **भरतः** । हन्त, अनुत्तरमभिहितम् । भवतु समयतस्ते राज्यं परिपालयामि ।

81 **रामः** । वत्स, कः समयः ।

82 **भरतः** । मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि ।

83 **रामः** । एवमस्तु ।

84 **भरतः** । आर्य, श्रुतम् । आर्ये, श्रुतम् । तात, श्रुतम् ।

85 **सर्वे** । वयमपि श्रोतारः ।

86 **भरतः** । आर्य, अन्यमपि वरं हर्तुमिच्छामि ।

87 **रामः** । वत्स, किमिच्छसि । किमहं ददामि । किमहमनुष्ठास्यामि ।

88 **भरतः** ।

पादोपभुक्ते तव पादुके मे एते प्रयच्छ प्रणताय मूर्ध्ना ।
यावद् भवानेष्यति कार्यसिद्धिं तावद् भविष्याम्यनयोर्विधेयः ॥२५॥

89 **रामः** । (स्वगतम्) हन्त भोः ।

सुचिरेणापि कालेन यशः किंचिन्मयार्जितम् ।
अचिरेणैव कालेन भरतेनाद्य संचितम् ॥ २६ ॥

90 **सीता** । अय्यउत्त, णं दीयदि खु पुडमजाअणं भरदस्स ।—आर्यपुत्र, ननु दीयते खलु प्रथमयाचनं भरताय ।

91 **रामः** । तथास्तु । वत्स, गृह्यताम् ।

92 **भरतः** । अनुगृहीतोऽस्मि । (गृहीत्वा) आर्य, अत्राभिषेकोदकमावर्जयितुमिच्छामि ।

93 **रामः** । तात, यदिष्टं भरतस्य तत् सर्वं क्रियताम् ।

94 **सुमन्त्रः** । यदाज्ञापयत्यायुष्मान् ।

95 **भरतः** । (आत्मगतम्) हन्त भोः

श्रद्धेयः स्वजनस्य पौररुचितो लोकस्य दृष्टिक्षमः
स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।
भ्रातॄणां गुणशालिनां बहुमतः कीर्तेर्महद् भाजनं
संवादेषु कथाश्रयो गुणवतां लब्धप्रियाणां प्रियः ॥ २७ ॥

96 **रामः** । वत्स कैकेयीमातः, राज्यं नाम मुहूर्तमपि नोपेक्षणीयम् । तस्मादद्यैव विजयाय प्रतिनिवर्ततां कुमारः ।

97 **सीता** । हं अज्ज एव्व गमिस्सदि कुमारो भरदो ।—हम्, अद्यैव गमिष्यति कुमारो भरतः ।

98 **रामः** । अलमतिस्नेहेन । अद्यैव विजयाय प्रतिनिवर्ततां कुमारः ।

99 **भरतः** । आर्य, अद्यैवाहं गमिष्यामि ।

आशावन्तः पुरे पौराः स्थास्यन्ति त्वद्दिदृक्षया ।
तेषां प्रीतिं करिष्यामि त्वत्प्रसादस्य दर्शनात् ॥ २८ ॥

100 **सुमन्त्रः** । आयुष्मन्, मयेदानीं किं कर्तव्यम् ।

101 **रामः** । तात, महाराजवत् परिपाल्यतां कुमारः ।

102 **सुमन्त्रः** । यदि जीवामि तावत् प्रयतिष्ये ।

103 **रामः** । वत्स कैकेयीमातः, आरुह्यतां ममाग्रतो रथः ।

104 **भरतः** । यदाज्ञापयत्यार्यः ।

(रथमारोहतः ।)

105 **रामः** । मैथिलि, इतस्तावत् । वत्स लक्ष्मण, इतस्तावत् । आश्रमपदद्वारमात्रमपि भरतस्यानुयात्रं भविष्यामः ।

(इति निष्क्रान्ताः सर्वे ।)

अथ पञ्चमोऽङ्कः ।

:0:

(ततः प्रविशति सीता तापसी च ।)

1 **सीता** । अय्ये, उवहारसुमणाइण्णो सम्मज्जिदो अस्समो । अस्समपद-
विभवेण अणुट्ठिओ देवसमुदाआरो । ता जाव अय्यउत्तो ण आअच्छेदि,
दाव इमाणं बाळरुक्खाणं उदअप्पदाणेण अणुक्कोसइस्सं ।—आर्ये, उप-
हारसुमनआकीर्णः संमार्जित आश्रमः । आश्रमपदविभवेनानुष्ठितो देवसमुदा-
चारः । तद् यावदार्यपुत्रो नागच्छति तावदिमान् बालवृक्षानुदकप्रदानेना-
नुक्रोशयिष्यामि ।

2 **तापसी** । अविग्घं से होदु ।—अविघ्नमस्य भवतु ।

(ततः प्रविशति रामः ।)

3 **रामः** । (सशोकम्).

त्यक्त्वा तां गुरुणा मया च रहितां रम्यामयोध्या पुरी-
मुद्यम्यापि ममाभिषेकमखिलं मत्संनिधावागतः ।
रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव संप्रेषितः
कष्टं भो ! नृपतेर्धुरं सुमहतीमेकः समुत्कर्षति ॥ १ ॥

(विमृश्य) ईदृशमेवैतत् । यावदिदानीमीदृशशोकविनोदनार्थमत्रस्था-
कुटुम्बिनीं मैथिलीं पश्यामि । तत् क्व नु खलु गता वैदेही । (परिक्रम्या-
वलोक्य) अये इमानि खलु प्रत्यग्राभिषिक्तानि वृक्षमूलानि अदूरगतां
मैथिलीं सूचयन्ति । तथाहि

भ्रमति सलिलं वृक्षावर्ते सफेनमवस्थितं
तृषितपातिता नैते श्लिष्टं पिबन्ति जलं खगाः ।
स्थलमभिपतन्त्यार्द्राः कीटा बिले जलपूरिते
नववलयिनो वृक्षा मूले जलक्षयरेखया ॥ २ ॥

(विलोक्य) अये इयं वैदेही । भोः कष्टम् ।

योऽस्याः करः श्राम्यति दर्पणेऽपि
स नैति खेदं कलशं वहन्त्याः ।
कष्टं वनं स्त्रीजनसौकुमार्यं
समं लताभिः कठिनीकरोति ॥ ३ ॥

(उपेत्य) मैथिलि, अपि तपो वर्धते ।

4 **सीता** । हं अय्यउत्तो । जेदु अय्यउत्तो ।—हम् आर्यपुत्रः । जयत्वार्यपुत्रः ।

5 **रामः** । मैथिलि, यदि ते नास्ति धर्मविघ्नः आस्यताम् ।

6 **सीता** । जं अय्यउत्तो आणवेदि । (उपविशति ।)—यदार्यपुत्र आज्ञापयति ।

7 **रामः** । मैथिलि, प्रतिवचनार्थिनीमिव त्वां पश्यामि । किमिदम् ।

8 **सीता** । सोअसुण्णहिअअस्स विअ अय्यउत्तस्स मुहराओ । किं एदं ।—शोकशून्यहृदयस्येवार्यपुत्रस्य मुखरागः । किमेतत् ।

9 **रामः** । मैथिलि, स्थाने खलु कृता चिन्ता ।

कृतान्तशल्याभिहते शरीरे तथैव तावद्धृदयव्रणो मे ।
नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥ ४ ॥

10 **सीता** । अय्यउत्तस्स को विअ सन्दावो ।—आर्यपुत्रस्य क इव संतापः ।

11 **रामः** । श्वस्तत्रभवतस्तातस्यानुसंवत्सरश्राद्धविधिः । कल्पविशेषेण निर्वपनक्रियामिच्छन्ति पितरः । तत् कथं निर्वर्तयिष्यामीत्येतच्चिन्त्यते । अथवा

गच्छन्ति तुष्टिं खलु येन केन त एव जानन्ति हि तां दशां मे ।
इच्छामि पूजां च तथापि कर्तुं तातस्य रामस्य च सानुरूपाम् ॥५॥

12 **सीता** । अय्यउत्त, णिव्वत्तइस्सिदि सद्धं भरदो रिद्धीए । अवत्थाणुरूवं फळोदएण वि अय्यउत्तो । एदं तादस्स बहुमदअरं भविस्सदि ।

—आर्यपुत्र, निर्वर्तयिष्यति श्राद्धं भरत ऋद्धया । अवस्थानुरूपं फलोदकेनाप्यार्यपुत्रः । एतत् तातस्य बहुमततरं भविष्यति ।

13 रामः । मैथिलि,

फलानि दृष्ट्वा दर्भेषु स्वहस्तरचितानि नः ।
स्मारितो वनवासं च तातस्तत्रापि रोदिति ॥ ६ ॥

(ततः प्रविशति परिव्राजकवेषो रावणः ।)

14 रावणः । एष भोः

नियतमनियतात्मा रूपमेतद्गृहीत्वा खरवधकृतवैरं राघवं वञ्चयित्वा ।
स्वरपदपरिहीणां हव्यधारामिवाहं जनकनृपसुतां तां हर्तुकामः प्रयामि ॥ ७॥

(परिक्रम्याधो विलोक्य) इदं रामस्याश्रमपदद्वारम् । यावदवतरामि । (अवतरति) यावदहमप्यतिथिसमुदाचारमनुष्ठास्यामि । अहमतिथिः । कोऽत्र भोः ? ।

15 रामः । (श्रुत्वा) स्वागतमतिथये ।

16 रावणः । साधु विशेषितं खलु रूपं स्वरेण ।

17 रामः । (विलोक्य) अये भगवान् । भगवन्, अभिवादये ।

18 रावणः । स्वस्ति ।

19 रामः । भगवन्, एतदासनमास्यताम् ।

20 रावणः । (आत्मगतम्) कथमाज्ञप्त इवास्म्यनेन । (प्रकाशम्) बाढम् । (उपविशति ।)

21 रामः । मैथिलि, पाद्यमानय भगवते ।

22 सीता । जं अय्यउत्तो आणवेदि । (निष्क्रम्य प्रविश्य) इमा आवो ।
—यदार्यपुत्र आज्ञापयति । इमा आपः ।

23 रामः । शुश्रूषय भगवन्तम् ।

24 सीता । जं अय्यउत्तो आणवेदि ।—यदार्यपुत्र आज्ञापयति ।

25 रावणः । (मायाप्रकाशनभयाकुलो भूत्वा) भवतु भवतु ।

इयमेका पृथिव्यां हि मानुषीणामरुन्धती ।
यस्या भर्तेति नारीभिः सत्कृतः कथ्यते भवान् ॥ ॥ ८ ॥

26 रामः । तेन हि आनय । अहमेव शुश्रूषयिष्ये ।

27 रावणः । अयि छायां परिहृत्य शरीरं न लङ्घयामि । वाचानुवृत्तिः खल्वतिथिसत्कारः । पूजितोऽस्मि । आस्यताम् ।

28 रामः । बाढम् । (उपविशति ।)

29 रावणः । (आत्मगतम्) यावदहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि । (प्रकाशम्) भोः, काश्यपगोत्रोऽस्मि । साङ्गोपाङ्गं वेदमधीये, मानवीयं धर्मशास्त्रं, माहेश्वरं योगशास्त्रं, बार्हस्पत्यमर्थशास्त्रं, मेधातिथेर्न्यायशास्त्रं, प्राचेतसं श्राद्धकल्पं च ।

30 रामः । कथं कथं श्राद्धकल्पमिति ।

31 रावणः । सर्वाः श्रुतीरतिक्रम्य श्राद्धकल्पे स्पृहा दर्शिता । किमेतत् ।

32 रामः । भगवन्, भ्रष्टायां पितृमत्तायामागम इदानीमेषः ।

33 रावणः । अलं परिहृत्य । पृच्छतु भवान् ।

34 रामः । भगवन्, निवपनक्रियाकाले केन पितॄंस्तर्पयामि

35 रावणः । सर्वं श्रद्धया दत्तं श्राद्धम् ।

36 रामः । भगवन्, अनादरतः परित्यक्तं भवति । विशेषार्थं पृच्छामि ।

37 रावणः । श्रूयताम् । विरूढेषु दर्भाः, ओषधीषु तिलाः, कलायं शाकेषु, मत्स्येषु महाशफरः, पक्षिषु वार्ध्राणसः, पशुषु गौः खड्गो वा, इत्येते मनुष्याणां विहिताः ।

38 रामः । भगवन्, वाशब्देनावगतमन्यदप्यस्तीति ।

39 रावणः । अस्ति प्रभावसंपाद्यम् ।

40 रामः । भगवन्, एष एव मे निश्चयः ।

उभयस्यास्ति सांनिध्यं यद्येतत् साधयिष्यति ।
धनुर्वा तपसि श्रान्ते श्रान्ते धनुषि वा तपः ॥ ९ ॥

41 **रावणः** । सन्ति । हिमवति प्रतिवसन्ति ।

42 **रामः** । हिमवतीति । ततस्ततः ।

43 **रावणः** । हिमवतः सप्तमे शृङ्गे प्रत्यक्षस्थाणुशिरःपतितगङ्गाम्बुपायिनो वैदूर्यश्यामपृष्ठाः पवनसमजवाः काञ्चनपार्श्वा नाम मृगाः । यैर्वैखानसवालखिल्यनैमिषीयादयो महर्षयश्चिन्तितमात्रोपस्थितविपन्नैः श्राद्धान्यभिवर्धयन्ति ।

तैस्तर्पिताः सुतफलं पितरो लभन्ते
हित्वा जरां खमुपयान्ति हि दीप्यमानाः ।
तुल्यं सुरैः समुपयान्ति विमानवास-
मावर्तिभिश्च विषयैर्न बलाद्ध्रियन्ते ॥ १० ॥

44 **रामः** । मैथिलि,

आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च
विन्ध्यं वनं तव सखीर्दयिता लताश्च ।
वत्स्यामि तेषु हिमवद्गिरिकाननेषु
दीप्तैरिवौषधिवनैरुपरञ्जितेषु ॥ ११ ॥

45 **सीता** । जं अय्यउत्तो आणवेदि ।—यदार्यपुत्र आज्ञापयति ।

46 **रावणः** । कौसल्यामातः, अलमतिमनोरथेन । न ते मानुषैर्दृश्यन्ते ।

47 **रामः** । भगवन्, किं हिमवति प्रतिवसन्ति ।

48 **रावणः** । अथ किम् ।

49 **रामः** । तेन हि पश्यतु भवान् ।

सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति ।
भिन्नो मद्बाणवेगेन क्रौञ्चत्वं वा गमिष्यति ॥ १२ ॥

50 **रावणः** । (स्वगतम्) अहो असह्यः खल्वस्यावलेपः । (प्रकाशम्) अये विद्युत्संपात इव दृश्यते ।

51 **रामः** । (दिशो विलोक्य) अये विद्युत्संपात इव दृश्यते ।

52 **रावणः** । कौसल्यामातः, इहस्थमेव भवन्तं पूजयति हिमवान् । एष काञ्चनपार्श्वः ।

53 **रामः** । भगवतो वृद्धिरेषा ।

54 **सीता** । दिट्ठिआ अय्यउत्तो वड्ढइ ।—दिष्ट्यार्यपुत्रो वर्धते ।

55 **रामः** । न न ।

तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।
अर्हत्येष हि पूजायां लक्ष्मणं ब्रूहि मैथिलि ॥ १३ ॥

56 **सीता** । अय्यउत्त, णं तित्थअत्तादो उवावत्तमाणं कुळवदिं पच्चुग्गच्छेहित्ति संदिट्ठो सोमित्ति ।—आर्यपुत्र, ननु तीर्थयात्रात उपावर्तमानं कुलपतिं प्रत्युद्गच्छेति संदिष्टः सौमित्रिः ।

57 **रामः** । तेन हि अहमेव यास्यामि ।

58 **सीता** । अय्यउत्त, अहं किं करिस्सं ।—आर्यपुत्र, अहं किं करिष्यामि ।

59 **रामः** । शुश्रूषयस्व भगवन्तम् ।

60 **सीता** । जं अय्यउत्तो आणवेदि ।—यदार्यपुत्र आज्ञापयति ।

(निष्क्रान्तो रामः ।)

61 **रावणः** । अये अयमर्घ्यमादायोपसर्पति राघवः । एष इदानीं पूजामनवेक्ष्य धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः ।

अहो बलमहो वीर्यमहो सत्त्वमहो जवः ।
राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥ १४ ॥

एष मृगः एकप्लुतातिक्रान्तशरविषयो वनगहनं प्रविष्टः ।

62 **सीता** । (आत्मगतम्) अय्यउत्तविरहिदाए भअं मे एत्थ उप्पज्जइ ।—आर्यपुत्रविरहिताया भयं मेऽत्रोत्पद्यते ।

63 **रावणः** । (आत्मगतम्)

माययापहृते रामे सीतामेकां तपोवनात् ।
हरामि रुदतीं बालाममन्त्रोक्तामिवाहुतिम् ॥ १५ ॥

64 **सीता** । जाव उडजं पविसामि । (गन्तुमीहते ।)—यावदुटजं प्रविशामि ।

65 **रावणः** । (स्वरूपं गृहीत्वा) सीते, तिष्ठ तिष्ठ ।

66 **सीता** । (सभयम्) हं को दाणि अअं ।—हं क इदानीमयम् ।

67 **रावणः** । किं न जानीषे ।

युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिता
दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ ।
दर्पादुर्मतिमप्रमेयबलिनं रामं विलोभ्य च्छलैः
स त्वां हर्तुमना विशालनयने प्राप्तोऽस्म्यहं रावणः ॥ १६ ॥

68 **सीता** । हं ळावणो णाम । (प्रतिष्ठते ।)—हं रावणो नाम ।

69 **रावणः** । आः रावणस्य चक्षुर्विषयमागता क्व यास्यासि ।

70 **सीता** । अय्यउत्त, परित्ताआहि परित्ताआहि । सोमित्ती, परित्ताआहि परित्ताआहि ।—आर्यपुत्र, परित्रायस्व परित्रायस्व । सौमित्रे, परित्रायस्व परित्रायस्व ।

71 **रावणः** । सीते, श्रूयतां मत्पराक्रमः ।

भग्नः शक्रः कम्पितो वित्तनाथः क्रुष्टः सोमो मर्दितः सूर्यपुत्रः ।
धिग् भोः स्वर्गं भीतदेवैर्निविष्टं धन्या भूमिर्वर्तते यत्र सीता ॥ १७ ॥

72 **सीता** । अय्यउत्त, परित्ताआहि परित्ताआहि । सोमित्ती, परित्ताआहि परित्ताआहि मं ।—आर्यपुत्र, परित्रायस्व परित्रायस्व । सौमित्रे, परित्रायस्व परित्रायस्व माम् ।

73 **रावणः** ।

रामं वा शरणमुपेहि लक्ष्मणं वा
स्वर्गस्थं दशरथमेव वा नरेन्द्रम् ।
किं मे स्यात् कुपुरुषसंश्रितैर्वचोभि-
र्न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥ १८ ॥

74 **सीता** । अय्यउत्त, परित्ताआहि परित्ताआहि । सोमित्ती, परित्ताआहि परित्ताआहि मं ।—आर्यपुत्र, परित्रायस्व परित्रायस्व । सौमित्रे, परित्रायस्व परित्रायस्व माम् ।

75 **रावणः** ।

विलपसि किमिदं विशालनेत्रे
विगणय मां च यथा तवार्यपुत्रम् ।
विपुलबलयुतो ममैष योद्धुं
ससुरगणोऽप्यसमर्थ एव रामः ॥ १९ ॥

76 **सीता** । (सरोषं) सत्तो सि ।—शप्तोऽसि ।

77 **रावणः** । हहह । अहो पतिव्रतायास्तेजः ।

योऽहमुत्पतितो वेगान्न दग्धः सूर्यरश्मिभिः ।
अस्याः परिमितैर्दग्धः शप्तोऽसीत्येभिरक्षरैः ॥ २० ॥

78 **सीता** । अय्यउत्त, परित्ताआहि परित्ताआहि ।—आर्यपुत्र, परित्रायस्व परित्रायस्व ।

79 **रावणः** । (सीतां गृहीत्वा) भो भो जनस्थानवासिनस्तपस्विनः, शृण्वन्तु शृण्वन्तु भवन्तः ।

बलादेष दशग्रीवः सीतामादाय गच्छति ।
क्षात्रधर्मे यदि स्निग्धः कुर्याद् रामः पराक्रमम् ॥ २१ ॥

80 **सीता** । अय्यउत्त, परित्ताआहि परित्ताआहि ।—आर्यपुत्र, परित्रायस्व परित्रायस्व ।

81 **रावणः** । (परिक्रामन् विलोक्य) अये स्वपक्षपवनोत्क्षेपक्षुभितवनषण्डश्चण्डचञ्चुरभिधावत्येष जटायुः । आः तिष्ठेदानीम् ।

मद्भुजाकृष्टनिस्त्रिंशकृत्तपक्षक्षतच्युतैः ।
रुधिरैरार्द्रगात्रं त्वां नयामि यमसादनम् ॥ २२ ॥

(निष्क्रान्तौ)

पञ्चमोऽङ्कः ।

अथ षष्ठोऽङ्कः ।

(ततः प्रविशतो वृद्धतापसौ ।)

1 **उभौ** । परित्रायतां परित्रायतां भवन्तः ।

2 **प्रथमः** ।

इयं हि नीलोत्पलदामवर्चसा मृणालशुक्लोज्ज्वलदंष्ट्रहासिना ।
निशाचरेन्द्रेण निशार्धचारिणा मृगीव सीता परिभूय नीयते ॥ १ ॥

3 **द्वितीयः** । एषा खलु तत्रभवती वैदेही

विचेष्टमानेव भुजङ्गमाङ्गना
विधूयमानेव च पुष्पिता लता ।
प्रसह्य पापेन दशाननेन सा
तपोवनात् सिद्धिरिवापनीयते ॥ २ ॥

4 **उभौ** । परित्रायतां परित्रायतां भवन्तः ।

5 **प्रथमः** । (ऊर्ध्वमवलोक्य) अये वचनसमकाल एव दशरथस्यानृण्यं कर्तुं 'मयि स्थिते क्व यास्यसी'ति रावणमाहूयान्तरिक्षमुत्पतितो जटायुः ।

6 **द्वितीयः** । एष रोषादुद्वृत्तनयनः प्रतिनिवृत्तो रावणः ।

7 **प्रथमः** । एष रावणः ।

8 **द्वितीयः** । एष जटायुः ।

9 **उभौ** । हन्त । एतदन्तरिक्षे प्रवृत्तं युद्धम् ।

10 **प्रथमः** । काश्यप काश्यप, पश्य कृत्यादीश्वरस्य सामर्थ्यम् ।

पक्षाभ्यां परिभूय वीर्यविषयं द्वन्द्वं प्रतिव्यूहते
तुण्डाभ्यां सुनिघृष्टतीक्ष्णमचलः संवेष्टनं चेष्टते ।
तीक्ष्णैरायसकण्टकैरिव नखैर्भीमान्तरं वक्षसो
वज्राग्रैरिव दार्यमाणविषमाच्छैलाच्छिला पात्यते ॥ ३ ॥

11 **द्वितीयः** । हन्त संक्रुद्धेन रावणेनासिना क्रव्यादीश्वरः स दक्षिणांसदेशे हतः ।

12 **उभौ** । हा धिक् । पतितोऽत्रभवान् जटायुः ।

13 **प्रथमः** । भोः कष्टम् । एष खलु तत्रभवान् जटायुः

कृत्वा स्ववीर्यसदृशं परमं प्रयत्नं
क्रीडामयूरमिव शत्रुमचिन्तयित्वा ।
दीप्तं निशाचरपतेरवधूय तेजो
नागेन्द्रभग्नवनवृक्ष इवावसन्नः ॥ ४ ॥

14 **उभौ** । स्वर्योऽयमस्तु ।

15 **प्रथमः** । काश्यप, आगम्यताम् । इमं वृत्तान्तं तत्रभवते राघवाय निवेदयिष्यावः ।

16 **द्वितीयः** । बाढम् । प्रथमः कल्पः ।

(निष्क्रान्तौ)

(विष्कम्भः)

(ततः प्रविशति काञ्चुकीयः ।)

17 **काञ्चुकीयः** । क इह भोः काञ्चनतोरणद्वारमशून्यं कुरुते ।

(प्रविश्य)

18 **प्रतिहारी** । अय्य, अहं विजया । किं करीअदु ।—**आर्य, अहं विजया । किं क्रियताम् ।**

19 **काञ्चुकीयः** । विजये, निवेद्यतां निवेद्यतां भरतकुमाराय । एष खलु रामदर्शनार्थं जनस्थानं प्रस्थितः प्रतिनिवृत्तस्तत्रभवान् सुमन्त्र इति ।

20 **प्रतिहारी** । अय्य अवि किदत्थो तादसुमन्तो आअदो ।—**आर्य, अपि कृतार्थस्तातसुमन्त्र आगतः ।**

21 **काञ्चुकीयः** । भवति, न जाने ।

हृदयस्थितशोकाग्निशोषिताननमागतम् ।
दृष्ट्वैवाकुलमासीन्मे सुमन्त्रमधुना मनः ॥ ५ ॥

22 प्रतिहारी । अय्य, एदं सुणिअ पय्याउळं विअ मे हिअअं ।—आर्य, एतच्छ्रुत्वा पर्याकुलमिव मे हृदयम् ।

23 काञ्चुकीयः । भवति, किमिदानीं स्थिता । शीघ्रं निवेद्यताम् ।

24 प्रतिहारी । अय्य, इअं णिवेदेमि । (निष्क्रान्ता)—आर्य, इयं निवेदयामि ।

25 काञ्चुकीयः । (विलोक्य) अये, अयमत्रभवान् भरतकुमारः सुमन्त्रागमनजनितकुतूहलहृदयश्चीरवल्कलवसनाश्चित्रजटापुञ्जपिञ्जरितोत्तमाङ्ग इत एवाभिवर्तते । य एषः

प्रख्यातसद्गुणगणः प्रतिपक्षकाल-
स्तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः ।
आज्ञावशादखिलभूपरिरक्षणस्थः
श्रीमानुदारकलभेभसमानयानः ॥ ६ ॥

(ततः प्रविशति भरतः प्रतिहारी च ।)

26 भरतः । विजये, एवम् । उपगतस्तत्रभवान् सुमन्त्रः ।

गत्वा तु पूर्वमयमार्यनिरीक्षणार्थं
लब्धप्रसादशपथे मयि संनिवृत्ते ।
दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो
रामं प्रजानयनबुद्धिमनोभिरामम् ॥ ७ ॥

27 काञ्चुकीयः । (उपगम्य) जयतु कुमारः ।

28 भरतः । अथ कस्मिन् प्रदेशे वर्तते तत्रभवान् सुमन्त्रः ।

29 काञ्चुकीयः । असौ काञ्चनतोरणद्वारे ।

30 भरतः । तेन हि शीघ्रं प्रवेश्यताम् ।

31 **काञ्चुकीयः** । यदाज्ञापयति कुमारः ।

(निष्क्रान्तौ ।)

(ततः प्रविशति सुमन्त्रः प्रतिहारी च ।)

32 **सुमन्त्रः** । (सशोकम्) कष्टं भोः कष्टम् ।

नरपतिनिधनं मयानुभूतं नृपतिसुतव्यसनं मयैव दृष्टम् ।
श्रुत इह स च मैथिलीप्रणाशो गुण इव बहुपराद्धमायुषा मे ॥८॥

33 **प्रतिहारी** । (सुमन्त्रमुद्दिश्य) एदु एदु अय्यो । एसो भट्टा । उपसप्पदु अय्यो । —एत्वेत्वार्यः । एष भर्ता । उपसर्पत्वार्यः ।

34 **सुमन्त्रः** । (उपसृत्य) जयतु कुमारः ।

35 **भरतः** । तात, अपि दृष्टस्त्वया लोकाविष्कृतपितृस्नेहः । अपि दृष्टं द्विधाभूतमरुन्धतीचारित्रम् । अपि दृष्टं त्वया निष्कारणावहितवनवासं सौभ्रात्रम् ।

(सुमन्त्रः सचिन्तस्तिष्ठति ।)

36 **प्रतिहारी** । भट्टिदारओ खु अय्यं पुच्छदि ।—भर्तृदारकः खल्वार्यं पृच्छति ।

37 **सुमन्त्रः** । भवति, किं माम् ।

38 **भरतः** । (स्वगतम्) अतिमहान् खल्वायासः । संतापाद् भ्रष्टहृदयः । (प्रकाशम्) अपि मार्गात् प्रतिनिवृत्तस्तत्रभवान् ।

39 **सुमन्त्रः** । कुमार, त्वन्नियोगाद् रामदर्शनार्थं जनस्थानं प्रस्थितः कथमहमन्तरा प्रतिनिवर्तिष्ये ।

40 **भरतः** । किं नु खलु क्रोधेन वा लज्जया वात्मानं न दर्शयन्ति ।

41 **सुमन्त्रः** । कुमार,

कुतः क्रोधो विनीतानां लज्जा वा कृतचेतसाम् ।
मया दृष्टं तु तच्छून्यं तैर्विहीनं तपोवनम् ॥ ९ ॥

42 **भरतः** । अथ क्व गता इति श्रुताः ।

43 **सुमन्त्रः** । अस्ति किल किष्किन्धा नाम वनौकसां निवासः । तत्र गता इति श्रुताः ।

44 **भरतः** । हन्त अविज्ञातपुरुषविशेषाः खलु वानराः । दुःखिताः प्रतिवसन्ति ।

45 **सुमन्त्रः** । कुमार, तिर्यग्योनयोऽप्युपकृतमवगच्छन्ति ।

46 **भरतः** । तात, कथमिव ।

47 **सुमन्त्रः** ।

> सुग्रीवो भ्रंशितो राज्याद् भ्रात्रा ज्येष्ठेन वालिना ।
> हृतदारो वसञ्छैले तुल्यदुःखेन मोक्षितः ॥ १० ॥

48 **भरतः** । तात, कथं तुल्यदुःखेन नाम ।

49 **सुमन्त्रः** । (आत्मगतम्) हन्त सर्वमुक्तमेव मया । (प्रकाशम्) कुमार, न खलु किंचित् । ऐश्वर्यभ्रंशतुल्यता ममाभिप्रेता ।

50 **भरतः** । तात, किं गूहसे । स्वर्गं गतेन महाराजपादमूलेन शापितः स्याः, यदि सत्यं न ब्रूयाः ।

51 **सुमन्त्रः** । का गतिः । श्रूयताम् ।

> वैरं मुनिजनस्यार्थे रक्षसा महता कृतम् ।
> सीता मायामुपाश्रित्य रावणेन ततो हृता ॥ ११ ॥

52 **भरतः** । कथं हृतेति । (मोहमुपगतः ।)

53 **सुमन्त्रः** । समाश्वसिहि समाश्वसिहि ।

54 **भरतः** । (पुनः समाश्वस्य) भोः कष्टम् ।

> पित्रा च बान्धवजनेन च विप्रयुक्तो दु खं महत् समनुभूय वनप्रदेशे ।
> भार्यावियोगमुपलभ्य पुनर्ममार्यो जीमूतचन्द्र इव खे प्रभया वियुक्तः ॥१२॥

भोः, किमिदानीं करिष्ये । भवतु, दृष्टम् । अनुगच्छतु मां तातः ।

55 **सुमन्त्रः** । यदाज्ञापयति कुमारः ।

(उभौ परिक्रामतः ।)

56 **सुमन्त्रः** । कुमार, नखलु नखलु गन्तव्यम् । देवीनां चतुश्शालमिदम् ।

57 **भरतः** । अत्रैव मे कार्यम् । भोः, क इह प्रतिहारे ।

(प्रविश्य)

58 **प्रतिहारी** । जेदु भट्टिदारओ विजआ खु अहं ।—जयतु भर्तृदारकः । विजया खल्वहम् ।

59 **भरतः** । विजये, ममागमनं निवेदयात्रभवत्यै ।

60 **प्रतिहारी** । कदमाए भट्टिणीए णिवेदेमि ।—कतमस्यै भट्टिन्यै निवेदयामि ।

61 **भरतः** । या मां राजानमिच्छति ।

62 **प्रतिहारी** (आत्मगतम्) हं किं णु खु भवे । (प्रकाशम्) भट्टा, तह । (निष्क्रान्ता) —हं किं नु खलु भवेत् । भर्तः, तथा ।

(ततः प्रविशति कैकेयी प्रतिहारी च ।)

63 **कैकेयी** । विजए, मं पेक्खिदुं भरदो आअदो ।—विजये, मां प्रेक्षितुं भरत आगतः ।

64 **प्रतिहारी** । भट्टिणि, तह । भट्टिदारअस्स रामस्स सआसादो तादसुमन्तो आअदो । तेण सह भट्टिदारओ भरदो भट्टिणिं पेक्खिदुं इच्छदि किळ ।—भट्टिनि, तथा । भर्तृदारकस्य रामस्य सकाशात् तातसुमन्त्र आगतः । तेन सह भर्तृदारको भरतो भट्टिनीं प्रेक्षितुमिच्छति किल ।

65 **कैकेयी** । (स्वगतम्) केण खु उग्घादेण मं उवाळम्भिस्सदि भरदो ।—केन खलूद्घातेन मामुपालप्स्यते भरतः ।

66 **प्रतिहारी** । भट्टिणि, किं पविसदु भट्टिदारओ ।—भट्टिनि, किं प्रविशतु भर्तृदारकः ।

67 **कैकेयी** । गच्छ पवेसेहि णं ।—गच्छ प्रवेशयैनम् ।

68 **प्रतिहारी** । भट्टिणि, तह । (परिक्रम्योपसृत्य) जेदु भट्टिदारओ । पविसदु किळ ।—भट्टिनि, तथा । जयतु भर्तृदारकः । प्रविशतु किल ।

69 **भरतः** । विजये, किं निवेदितम् ।

70 **प्रतिहारी** । आम ।—आम ।

71 **भरतः** । तेन हि प्रविशावः ।

(प्रविशतः ।)

72 **कैकेयी** । जाद, विअआ मन्तेदि । रामस्स सआसादो सुमन्तो आअदत्ति ।—जात, विजया मन्त्रयते । रामस्य सकाशात् सुमन्त्र आगत इति ।

73 **भरतः** । अतः परं प्रियं निवेदयाम्यत्रभवत्यै ।

74 **कैकेयी** । जाद, अवि कोसळ्ळा सुमित्ता अ सद्दावइदव्वा ।—जात, अपि कौसल्या सुमित्रा च शब्दापयितव्ये ।

75 **भरतः** । न खलु ताभ्यां श्रोतव्यम् ।

76 **कैकेयी** । (आत्मगतम्) हं किं णु हु भवे । (प्रकाशम्) भणाहि जाद ।—हं किं नु खलु भवेत् । भण जात ।

77 **भरतः** । श्रूयतां ।

यः स्वराज्यं परित्यज्य त्वन्नियोगाद् वनं गतः ।
तस्य भार्या हृता सीता पर्याप्तस्ते मनोरथः ॥ १३ ॥

78 **कैकेयी** । हं ।

79 **भरतः** ।

हन्त भोः सत्त्वयुक्तानामिक्ष्वाकूणां मनस्विनाम् ।
वधूप्रधर्षणं प्राप्तं प्राप्यात्रभवतीं वधूम् ॥ १४ ॥

80 **कैकेयी** । (आत्मगतम्) भोदु, दाणि काळो कहेउं । । (प्रकाशम्) जाद, तुवं ण आणासि महाराअस्स सावं ।—भवतु, इदानीं कालः कथयितुम् । जात, त्वं न जानासि महाराजस्य शापम् ।

81 **भरतः** । किं शप्तो महाराजः ।

82 **कैकेयी** । सुमन्त, आअक्ख वित्थरेण ।—सुमन्त्र, आचक्ष्व विस्तरेण ।

83 **सुमन्त्रः** । यदाज्ञापयति भवती । कुमार, श्रूयताम् । पुरा मृगयां गतेन महाराजेन कस्मिंश्चित् सरसि कलशं पूरयमाणो वनगजबृंहितानुकारिशब्दसमुत्पन्नवनगजशङ्कया शब्दवेधिना शरेण विपन्नचक्षुषो महर्षेश्चक्षुर्भूतो मुनितनयो हिंसितः ।

84 **भरतः** । हिंसित इति । शान्तं शान्तं पापम् । ततस्ततः ।

85 **सुमन्त्रः** । ततस्तमेवं गतं दृष्ट्वा

> **तेनोक्तं रुदितस्यान्ते मुनिना सत्यभाषिणा ।**
> **यथाहं भोस्त्वमप्येवं पुत्रशोकाद् विपत्स्यसे ॥ १५ ॥**

इति ।

86 **भरतः** । नन्विदं कष्टं नाम ।

87 **कैकेयी** । जाद, एदण्णिमित्तं अवराहे मं णिक्खिविअ पुत्तओ रामो वणं पेसिदो । ण हु रज्जलोहेण । अपरिहरणीओ महरिसिसावो पुत्तविप्पवासं विणा ण होई ।—जात, एतन्निमित्तमपराधे मां निक्षिप्य पुत्रको रामो वनं प्रेषितः । न खलु राज्यलोभेन । अपरिहरणीयो महर्षिशापः पुत्रविप्रवासं विना न भवति ।

88 **भरतः** । अथ तुल्ये पुत्रविप्रवासे कथमहमरण्यं न प्रेषितः ।

89 **कैकेयी** । जाद, मादुलकुले वत्तमाणस्स पइदीहूदो दे विप्पवासो ।—जात, मातुलकुले वर्तमानस्य प्रकृतीभूतस्ते विप्रवासः ।

90 **भरतः** । अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ।

91 **कैकेयी** । जाद, चउद्दस दिअस त्ति वत्तुकामाए पय्याउलहिअआए चउद्दश वरिसाणि त्ति उत्तं ।—जात, चतुर्दश दिवसा इति वक्तुकामया पर्याकुलहृदयया चतुर्दशवर्षाणीत्युक्तम् ।

92 **भरतः** । अस्ति पाण्डित्यं सम्यग् विचारयितुम् । अथ विदितमेतद् गुरुजनस्य ।

93 **सुमन्त्रः** । कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं च ।

94 **भरतः** । हन्त त्रैलोक्यसाक्षिणः खल्वेते । दिष्ट्यानपराद्धात्रभवती । अम्ब, यद् भ्रातृस्नेहात् समुत्पन्नमन्युना मया दूषितात्रभवती तत् सर्वं मर्षयितव्यम् । अम्ब, अभिवादये ।

95 **कैकेयी** । जाद, का णाम मादा पुत्तअस्स अवराहं ण मरिसेदि । उट्ठेहि उट्ठेहि । को एत्थ दोसो ।—जात, का नाम माता पुत्रकस्यापराधं न मर्षयति । उत्तिष्ठोत्तिष्ठ । कोऽत्र दोषः ।

96 **भरतः** । अनुगृहीतोऽस्मि । आपृच्छाम्यत्रभवतीम् । अद्यैवाहमार्यस्य साहाय्यार्थं कृत्स्नं राजमण्डलमुद्योजयामि । अयमिदानीं

वेलामिमां मत्तगजान्धकारां करोमि सैन्यौघनिवेशनद्धाम् ।
बलैस्तरद्भिश्च नयामि तुल्यं ग्लानिं समुद्रं सह रावणेन ॥ १६ ॥

अये शब्द इव । तूर्णं ज्ञायतां शब्दः ।

(प्रविश्य)

97 **प्रतिहारी** । जेदु कुमारो । इमं वुत्तन्तं सुणिअ जेट्ठभट्टिणी मोहं गआ ।—जयतु कुमारः । इमं वृत्तान्तं श्रुत्वा ज्येष्ठभट्टिनी मोहं गता ।

98 **कैकेयी** । हं ।

99 **भरतः** । कथं मोहमुपगताम्बा ।

100 **कैकेयी** । एहि जाद । अय्यं अस्सासइस्सामो ।—एहि जात । आर्यामाश्वासयिष्यावः ।

101 **भरतः** । यदाज्ञापयत्यम्बा ।

(निष्क्रान्ताः सर्वे ।)

षष्ठोऽङ्कः ।

अथ सप्तमोऽङ्कः ।

:0:

(ततः प्रविशति तापसः ।)

1 **तापसः** । नन्दिलक, नन्दिलक ।

(प्रविश्य)

2 **नन्दिलकः** । अय्य, अअं ह्मि ।—आर्य, अयमस्मि ।

3 **तापसः** । नन्दिलक, कुलपतिर्विज्ञापयति । एष खलु स्वदारापहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा राक्षसगणविरुद्धवृत्तं गुणगणविभूषणं बिभीषणमभिषिच्य देवदेवर्षिसिद्धविमलचारित्रां तत्रभवतीं सीतामादाय ऋक्षराक्षसवानरमुख्यैः परिवृतः संप्राप्तस्तत्रभवान् शरद्विमलगगनचन्द्राभिरामो रामः । तदद्यास्मिन्नाश्रमपदेऽस्माद्विभवेन यत् संकल्पयितव्यं तत् सर्वं सज्जीक्रियतामिति ।

4 **नन्दिलकः** । अय्य, सव्वं सज्जीकिदं । किन्तु—।—आर्य, सर्वं सज्जीकृतम् । किन्तु— ।

5 **तापसः** । किमेतत् ।

6 **नन्दिलकः** । एत्थ विभीसणकेरआ रक्खसा । तेसं भक्खणणिमित्तं कुळवदी पमाणं ।—अत्र बिभीषणसंबन्धिनो राक्षसाः । तेषां भक्षणनिमित्तं कुलपतिः प्रमाणम् ।

7 **तापसः** । किमर्थम् ।

8 **नन्दिलकः** । ते खु खज्जन्ति ।—ते खलु खादन्ति ।

9 **तापसः** । अलमलं संभ्रमेण । बिभीषणविधेयाः खलु राक्षसाः ।

10 **नन्दिलकः** । णमो रक्खससज्जणाअ । (निष्क्रान्तः)—नमो राक्षससज्जनाय ।

11 **तापसः** । (विलोक्य) अये अयमत्रभवान् राघवः । य एषः

जय नरवर, जेयः स्याद् द्वितीयस्तवारि-
स्तव भवतु विधेया भूमिरेकातपत्रा ।
इति मुनिभिरनेकैः स्तूयमानः प्रसन्नैः
क्षितितलमवतीर्णो मानवेन्द्रो विमानात् ॥ १ ॥

जयतु भवान् जयतु । (निष्क्रान्तः ।)

मिश्रविष्कम्भकः ।

(ततः प्रविशति रामः ।)

12 **रामः** । भोः,

समुदितबलवीर्यं रावणं नाशयित्वा
जगति गुणसमग्रां प्राप्य सीतां विशुद्धाम् ।
वचनमपि गुरूणामन्तशः पूरयित्वा
मुनिजनवनवासं प्राप्तवानस्मि भूयः ॥ २ ॥

तापसीनामभिवन्दनार्थमभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली । (विलोक्य) अये इयं वैदेही

सखीति सीतेति च जानकीति यथावयः, स्निग्धतरं स्नुषेति ।
तपस्विदारैर्जनकेन्द्रपुत्री संभाष्यमाणा समुपैति मन्दम् ॥ ३ ॥

(ततः प्रविशति सीता तापसी च ।)

13 **तापसी** । हळा, एसो दे कुडुम्बिओ । उवसप्प णं । ण सक्कं तुमं एआइणिं पेक्खिदुं ।—हला, एष ते कुटुम्बिकः । उपसर्पैनम् । न शक्यं त्वामेकाकिनीं प्रेक्षितुम् ।

14 **सीता** । हं । अज्ज वि अविस्ससणीअं विअ मे पडिभादि । (उपसृत्य) जेदु अय्यउत्तो ।—हम् । अद्याप्यविश्वसनीयमिव मे प्रतिभाति । जयत्वार्यपुत्रः ।

15 **रामः** । मैथिलि, अपि जानासि, पूर्वाधिष्ठानमस्माकं जनस्थानमासीत् । अप्यत्र ज्ञायन्ते पुत्रकृतका वृक्षाः ।

16 **सीता** । जाणामि जाणामि । ओळोइअपत्तआ उळ्ळोअइदव्वा दाणिं संवुत्ता ।—जानामि जानामि । अवलोकितपत्रका उल्लोकयितव्या इदानीं संवृत्ताः ।

17 **रामः** । एवमेतत् । निम्नस्थलोत्पादको हि कालः । मैथिलि, अभ्युपलभ्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्लशसमं भरतं दृष्ट्वा परित्रस्तं मृगयूथमासीत् ।

18 **सीता** । अय्यउत्त, दिढं खु सुमरामि ।—आर्यपुत्र, दृढं खलु स्मरामि ।

19 **रामः** । अयं तु नस्तपसः साक्षिभूतो महाकच्छः । अत्रास्माभिरासीनैस्तातस्य निवपनक्रियां चिन्तयद्भिः काञ्चनपार्श्वो नाम मृगो दृष्टः ।

20 **सीता** । हं अय्यउत्त, मा खु मा खु एवं भणिदुं । (भीता वेपते)—हम् आर्यपुत्र, मा खलु मा खल्वेवं भणितुम् ।

21 **रामः** । अलमलं संभ्रमेण । अतिक्रान्तः खल्वेष कालः । (दिशो विलोक्य) अये कुतो नु

रेणुः समुत्पतति लोध्रसमानगौरः
　संप्रावृणोति च दिशः पवनावधूतः ।
शङ्खध्वनिश्च पटहस्वनधीरनादैः
　संमूर्च्छितो वनमिदं नगरीकरोति ॥ ४ ॥

(प्रविश्य)

22 **लक्ष्मणः** । जयत्वार्यः । आर्य,

अयं सैन्येन महता त्वद्दर्शनसमुत्सुकः ।
मातृभिः सह संप्राप्तो भरतो भ्रातृवत्सलः ॥ ५ ॥

23 **रामः** । वत्स लक्ष्मण, किमेवं भरतः प्राप्तः ।

24 **लक्ष्मणः** । आर्य, अथ किम् ।

25 **रामः** । मैथिलि, श्वश्रूजनपुरोगं भरतमवलोकयितुं विशालीक्रियतां ते चक्षुः ।

26 **सीता** । अय्यउत्त, इच्छिदव्वे काले भरदो आअदो ।—आर्यपुत्र, एष्टव्ये काले भरत आगतः ।

(ततः प्रविशति भरतः समातृकः ।)

27 **भरतः** ।

तैस्तैः प्रवृद्धविषयैर्विषमैर्विमुक्तं
मेघैर्विमुक्तममलं शरदीव सोमम् ।
आर्यासहायमहमद्य गुरुं दिदृक्षुः
प्राप्तोऽस्मि तुष्टहृदयः स्वजनानुबद्धः ॥ ६ ॥

28 **रामः** । अम्बाः, अभिवादये ।

29 **सर्वाः** । जाद, चिरं जीव । दिट्ठिआ वड्ढामो अवसिदपडिण्णं तुमं कुसळिणं सह वहूए पेक्खिअ ।—जात, चिरं जीव । दिष्ट्या वर्धामहे अवसितप्रतिज्ञं त्वां कुशलिनं सह वध्वा प्रेक्ष्य ।

30 **रामः** । अनुगृहीतोऽस्मि ।

31 **लक्ष्मणः** । अम्बाः, अभिवादये ।

32 **सर्वाः** । जाद, चिरं जीव ।—जात, चिरं जीव ।

33 **लक्ष्मणः** । अनुगृहीतोऽस्मि ।

34 **सीता** । अय्या, वन्दामि ।—आर्याः, वन्दे ।

35 **सर्वाः** । वच्छे, चिरमङ्गळा होहि ।—वत्से, चिरमङ्गला भव ।

36 **सीता** । अणुग्गहिदह्मि ।—अनुगृहीतास्मि ।

37 **भरतः** । आर्य, अभिवादये । भरतोऽहमस्मि ।

38 **रामः** । एह्येहि वत्स । इक्ष्वाकुकुमार, स्वस्ति । आयुष्मान् भव ।

वक्षः प्रसारय कवाटपुटप्रमाण-
मालिङ्ग मां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं
प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ ७ ॥

39 भरतः । अनुगृहीतोऽस्मि । आर्ये, अभिवादये । भरतोऽहमस्मि ।

40 सीता । अय्यउत्तेण चिरसंचारी होहि ।—आर्यपुत्रेण चिरसंचारी भव ।

41 भरतः । अनुगृहीतोऽस्मि । आर्य, अभिवादये ।

42 लक्ष्मणः । एह्येहि वत्स । दीर्घायुर्भव । परिष्वजस्व गाढम् । (आलिङ्गति ।)

43 भरतः । अनुगृहीतोऽस्मि । आर्य, प्रतिगृह्यतां राज्यभारः ।

44 रामः । वत्स, कथमिव ।

45 कैकेयी । जाद, चिराहिळसिदो खु एसो मणोरहो ।—जात, चिराभिलाषितः खल्वेष मनोरथः ।

(ततः प्रविशति शत्रुघ्नः ।)

46 शत्रुघ्नः ।

विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम् ।
द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥ ८ ॥

(उपगम्य) आर्य, शत्रुघ्नोऽहमभिवादये ।

47 रामः । एह्येहि वत्स । स्वस्ति । आयुष्मान् भव ।

48 शत्रुघ्नः । अनुगृहीतोऽस्मि । आर्ये, अभिवादये ।

49 सीता । वच्छ, चिरं जीव ।—वत्स, चिरं जीव ।

50 शत्रुघ्नः । अनुगृहीतोऽस्मि । आर्य, अभिवादये ।

51 लक्ष्मणः । स्वस्ति । आयुष्मान् भव ।

52 शत्रुघ्नः । अनुगृहीतोऽस्मि । आर्य, एतौ वासिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः ।

तीर्थोदकेन मुनिभिः स्वयमाहृतेन
नानानदीनदगतेन तव प्रसादात् ।

इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं
द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥ ९ ॥

53 **कैकेयी** । गच्छ जाद, अभिळसेहि अभिसेअं ।—गच्छ जात, अभिलषाभिषेकम् ।

54 **रामः** । यदाज्ञापयत्यम्बा । (निष्क्रान्तः ।)

55 (नेपथ्ये)

जयतु भवान् । जयतु स्वामी । जयतु महाराजः । जयतु देवः । जयतु भद्रमुखः । जयत्वार्यः । जयतु रावणान्तकः ।

56 **कैकेयी** । एदे पुरोहिदा कञ्चुइणो पुत्तअस्स मे विजअघोसं वड्ढअन्तो आसीहि पूजअन्ति ।—एते पुरोहिताः कञ्चुकिनः पुत्रकस्य मे विजयघोषं वर्धयन्त आशीर्भिः पूजयन्ति ।

57 **सुमित्रा** । पइदीओ परिचारआ सज्जणा अ पुत्तअस्स मे विजअं वड्ढअन्ति ।—प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं वर्धयन्ति ।

58 (नेपथ्ये)

भो भो जनस्थानवासिनस्तपस्विनः, श्रृण्वन्तु श्रृण्वन्तु भवन्तः ।

हत्वा रिपुप्रभवमप्रतिमं तमौघं
सूर्योऽन्धकारमिव शौर्यमयैर्मयूखैः ।
सीतामवाप्य सकलाशुभवर्जनीयां
रामो महीं जयति सर्वजनाभिरामः ॥ १० ॥

59 **कैकेयी** । अम्महे, पुत्तस्स मे विजअघोसणा वड्ढइ ।—अम्महे पुत्रस्य मे विजयघोषणा वर्धते ।

(ततः प्रविशति कृताभिषेको रामः सपरिवारः ।)

60 **रामः** । (विलोक्याकाशे) भोस्तात,

स्वर्गेऽपि तुष्टिमुपगच्छ विमुञ्च दैन्यं
कर्म त्वयाभिलषितं मयि यत् तदेतत् ।

राजा किलास्मि भुवि सत्कृतभारवाही
धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥ ११ ॥

61 **भरतः ।**

अधिगतनृपशब्दं धार्यमाणातपत्रं
विकसितकृतमौलिं तीर्थतोयाभिषिक्तम् ।
गुरुमधिगतलीलं वन्द्यमानं जनौघै-
र्नवशशिनमिवार्यं पश्यतो मे न तृप्तिः ॥ १२ ॥

62 **शत्रुघ्नः ।**

एतदार्याभिषेकेण कुलं मे नष्टकल्मषम् ।
पुनः प्रकाशतां याति सोमस्येवोदये जगत् ॥ १३ ॥

63 **रामः ।** वत्स लक्ष्मण, अधिगतराज्योऽहमस्मि ।

64 **लक्ष्मणः ।** दिष्ट्या भवान् वर्धते ।

(प्रविश्य)

65 **काञ्चुकीयः ।** जयतु महाराजः । एष खलु तत्रभवान् विभीषणो विज्ञापयति, सुग्रीवनीलमैन्दजाम्बवद्धनुमत्प्रमुखाश्चानुगच्छन्तो विज्ञापयन्ति—दिष्ट्या भवान् वर्धत इति ।

66 **रामः ।** सहायानां प्रसादाद् वर्धत इति कथ्यताम् ।

67 **काञ्चुकीयः ।** यदाज्ञापयति महाराजः ।

68 **कैकेयी ।** धण्णा खु ह्मि । इदं अब्भुदअं अओज्झाअं पेक्खिदुं इच्छामि ।—धन्या खल्वस्मि । इममभ्युदयमयोध्यायां प्रेक्षितुमिच्छामि ।

69 **रामः ।** द्रक्ष्यति भवती । (विलोक्य) अये प्रभाभिर्वनमिदमखिलं सूर्यवत् प्रतिभाति । (विभाव्य) आ ज्ञातम् । संप्राप्तं पुष्पकं दिवि रावणस्य विमानम् । कृतसमयमिदं स्मृतमात्रमुपगच्छतीति । तत् सर्वैरारुह्यताम् ।

(सर्वे आरोहन्ति।)

70 रामः ।

अद्यैव यास्यामि पुरीमयोध्यां
संबन्धिभिर्मित्रैरनुगम्यमानः ।

71 लक्ष्मणः ।

अद्यैव पश्यन्तु च नागरास्त्वां
चन्द्रं सनक्षत्रमिवोदयस्थम् ॥ १४ ॥

72 (भरतवाक्यम्)

यथा रामश्च जानक्या बन्धुभिश्च समागतः ।
तथा लक्ष्म्या समायुक्तो राजा भूमिं प्रशास्तु नः ॥ १५ ॥

(निष्क्रान्ताः सर्वे ।)

सप्तमोऽङ्कः ।

प्रतिमानाटकं समाप्तम् ।

———

पद्यानुक्रमणी.

Appendix I

Showing the metres of the verses occurring in the play.

No. of letters	Name of the metre	Definition of the metre.	Verses wherein the metre is used.	Total.
8	अनुष्टुभ्	पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयो. । गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥	I 4, 6, 9, 10, 11, 12, 13, 15, 16, 17, 19, 20, 21, 23, 24, 26, 27, 28; II 3, 5, 6, 8, 9, 10, 11, 12, 15, 16, 17, 18, 20; III 4, 5, 6, 8, 10, 12, 14, 16, 19, 20, 23, 24; IV 3, 4, 5, 11, 12, 14, 15, 19, 26, 28; V 6, 8, 9, 12, 13, 14, 15, 20, 21, 22; VI 5, 9, 10, 11, 13, 14, 15; VII 5, 8, 13, 15.	74
11	इन्द्रवज्रा	स्यादिन्द्रवज्रा यदि तौ जगौ गः।	I 1, 29; III 16; IV 25; VII 14;	5
11	उपेन्द्रवज्रा	उपेन्द्रवज्रा जतजास्ततो गौ ।	IV 9; VII 6.	2
11	उपजाति	अनन्तरोदीरित (i. e. इन्द्रवज्रा and उपेन्द्रवज्रा) लक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ।	IV 13; V 3, 4, 5; VI 16.	5
11	शालिनी	मात्तौ गौ चेच्छालिनी वेदलोकैः।	II 13; III 18; V 17.	3
12	वंशस्थ	वदन्ति वंशस्थविलं जतौ जरौ।	III 13; IV 20; VI 1, 2.	4

Appendix I

12 13	पुष्पिताग्रा	अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा।	II 21; IV 18; V 19; VI 8.	4
13	प्रहर्षिणी	त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम्।	I 30; IV 6; V 18.	3
14	वसन्त-तिलका	उक्ता वसन्ततिलका तभजा जगौ गः।	I 7, 8, 22; II 1, 4; IV 1, 2, 16, 22, 24; V 10, 11; VI 4, 6, 7, 12; VII 4, 6, 7, 9, 10, 11.	22
15	मालिनी	ननमयययुतेयं मालिनी भोगिलोकैः।	I 14, 25; III 9, 21; IV 10, 21; V 7; VII 1, 2, 12.	10
17	शिखरिणी	रसै रुद्रैश्छिन्ना यमनसभलागः शिखरिणी।	II 14; III 1, 2, 22; IV 7.	5
17	हरिणी	नसमरसलागः षड्वेदैर्हयैर्हरिणी मता।	I 18; III 17; IV 8; V 2.	4
19	शार्दूलवि-क्रीडित	सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्।	I 3, 5; II 2, 19; IV 23, 27; V 1, 16. VI 3.	9
20	सुवदना	ज्ञेया सप्ताश्वषड्भिर्मरभनययुताम्लौ गः सुवदना।	III 7, 11.	2
21	स्रग्धरा	म्रभ्नैर्यानां त्रयेण त्रिमुनि यतियुता स्रग्धरा कीर्तितेयम्।	IV 17	1
24	दण्डक	First two नगणs and then six रगणs.	III 3.	1
	आर्या	यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या॥	I 2; II 7.	2
				156

Appendix II

Showing the formation of (1) विष्कम्भकs, (2) मिश्रविष्कम्भकs, and (3) प्रवेशकs in the play, according to their definitions, which are given thus:—

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षेपार्थस्तु (१) विष्कम्भो मध्यपात्रप्रयोजितः ।
एकानेकगतः शुद्धः (२) संकीर्णो नीचमध्ययोः ॥
(३) प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥

Act	Characters		Language	Name
	मध्यम	नीच		
I	काञ्चुकीय	प्रतिहारी	संस्कृत and प्राकृत	...
II	काञ्चुकीय	प्रतिहारी	संस्कृत and प्राकृत	मिश्रविष्कम्भक
III	...	(१) सुधाकार	प्राकृत	प्रवेशक
	...	(२) भट	प्राकृत	
IV	...	(१) विजया	प्राकृत	प्रवेशक
	...	(२)नन्दिनिका	प्राकृत	
V	...	...	...	...
VI	वृद्धतापसौ	...	संस्कृत	विष्कम्भक
VII	तापस	नान्दिलक	संस्कृत and प्राकृत	मिश्रविष्कम्भक

PRATIMĀ NĀTAKA

IN SEVEN ACTS

ENGLISH TRANSLATION

ACT I

Then enters the Sutradhara after the Nandi is over.

1 SŪTRADHĀRA :—May Rāma, who has got a beautiful neck, protect (you) in every life,—Rāma, who is the source of the welfare of Sītā, who is satisfied with good counsels, who is accompanied by Lakṣmana, who is the enemy of Rāvaṇa, who is unparalleled, who is accompanied by his queen Sītā, whose nature is fierce, and who is the supporter (of all). 1

Looking towards the curtain.

O my wife, please come here for a while.

Having entered.

2 NATĪ :—O my husband, here I am.

3 SŪTRADHĀRA :—O my wife, please now commence to sing some song, which has for its subject-matter this present autumnal season.

4 NATĪ :—Yes, my lord. *Sings.*

5 SŪTRADHĀRA :—For, at this time a female swan, wearing, as it were, a garment, as white as a Kuśa flower, and being greatly delighted, is stepping here and there on the sands,—

Behind the curtain.

6 O noble one, O noble one !

7 SŪTRADHĀRA :—*Listening*—Very well, I understand it.

Just as this delighted female door-keeper is hastily stepping here and there in the palace of the king. 2

Both go away.

Here ends the Prelude.

Having entered.

8 FEMALE DOOR-KEEPER :—O noble one, who is present here from amongst all the Chamberlains ?

Having entered.

9 CHAMBERLAIN :—O lady, here I am. What is to be done ?

10 PRATIHĀRĪ (Female Door-keeper) :—O Chamberlain, the great king, Daśaratha, whose powerful chariot has never been obstructed in the battles of gods and demons, orders that all the materials (requisite) for the coronation, whereby the sovereignty of the whole kingdom may be conferred upon his royal son, Rāma, should be brought in at once.

11 CHAMBERLAIN :—O lady, all, that the great king has ordered, has been held in readiness. For, behold.

A royal umbrella, together with chowries, has been prepared ; the auspicious throne, together with a pleasant drum, has been constructed ; golden jars, filled with holy waters and sanctified with the Kuśa-grass and flowers, have been placed (in the different quarters) ; the pleasure-chariot is ready ; citizens, accompanied by the ministers, have arrived ; and the chief auspicious factor in the midst of all this preparation, namely, the venerable sage, Vasiṣṭha, has taken his seat on the holy ground (erected for the coronation). 3

12 PRATIHĀRĪ : –You have done well, if it is so.

13 CHAMBERLAIN :—O ! The great joy !

Now the subjects have been rendered gratified by the king, when he is going to install (by the ceremony of coronation) on this earth the moon, who is known by the name of Rāma. 4

14 PRATIHĀRĪ :—Now then you should make haste.

15 CHAMBERLAIN :—My lady, here I am making haste.

Exit.

16 PRATIHĀRĪ :—*Walking a little and seeing*—O worthy man ! Sambhavaka ! Sambhavaka ! You also should go and hasten

the revered preceptor, with all the respect due to him, by the order of the great king. *Going in another direction.* Sārasikā! Sārasikā! Going to the concert hall, you should request the players that they should be ready with a play, which will suit the present occasion.—And now I also go to inform the great king that every order of his has been put into execution.

Exit.

Then enters Avadatika with a bark-garment.

17 AVADĀTIKĀ :—Oh! How great is the misfortune! Such is my fear, even though I have taken away this bark-garment out of jest; how great, then should it be in the case of a person, who steals the wealth of another out of avarice! I like, as it were, to laugh (for the fun of the affair). But I cannot laugh alone.

Then enters Sita with her attendant.

18 SĪTĀ :—O friend, Avadātikā appears to be, as it were, in a terrified condition. What can this be?

19 CETĪ :—My lady, a servant is likely to commit some offence. She must have been guilty (of something).

20 SĪTĀ :—No! No! She appears to be desirous of laughing.

21 AVADĀTIKĀ :—*Approaching*—May my lady be victorious! My lady, indeed I am not guilty.

22 SĪTĀ :—Who asks you?—O Avadātikā, what is this, held by you in your left hand?

23 AVADĀTIKĀ :—My lady, it is a bark-garment.

24 SĪTĀ :—A bark-garment? Why have you brought it?

25 AVADĀTIKĀ :—Let my lady hear. The worthy lady, Revā, guardian of the stage-materials, was requested by me to give me a sprout of the Aśoka-tree, which had served its purpose on the stage. But she did not give it. Therefore, thinking that her fault deserves (this punishment), I have taken away this (bark-garment).

26 SĪTĀ :—You have committed a sin. Go back, and return it.

27 AVADĀTIKĀ :—My lady, I have brought this away simply for the sake of jest.

28 SĪTĀ :—O you mad woman, but the fault is heightened in this way. Go! Return it, return it!

29 AVADĀTIKĀ :—I do just as my lady orders. *Wishes to start.*

30 SĪTĀ :—Friend, come here.

31 AVADĀTIKĀ :—My lady, here I am.

32 SĪTĀ :—Friend, will it indeed become me also?

33 AVADĀTIKĀ :—My lady, an attractive form is really beautified by anything. Let my lady adorn herself (with this garment).

34 SĪTĀ :—Bring it here. *Taking it and adorning herself*—Friend, see, does it become me now?

35 AVADĀTIKĀ :—Indeed, it does become you. The bark-garment seems, as it were, to be made of gold.

36 SĪTĀ :—Friend, how is it that you do not express any opinion?

37 CEṬĪ :—There is no necessity of any words. For the hair, standing erect out of delight, express (my opinion). *Shows the hair standing erect.*

38 SĪTĀ :—Friend, bring a mirror here.

39 CEṬĪ :—Just as my lady wishes. *Going out and entering.* My lady, here is a mirror.

40 SĪTĀ :—*Looking at the face of the Ceṭī*—Let the mirror remain aside for a while. You appear to be desirous of saying something.

41 CEṬĪ :—O lady, I have heard thus. The worthy Chamberlain, named Bālāki, was saying something like 'Coronation! Coronation!'

42 SĪTĀ :—Some king must be being installed on his throne.

Enters another Ceti.

43 CETĪ :—O lady, I have to tell you a good news.

44 SĪTĀ :—By hearing what report, are you saying this ?

45 CETĪ :—Really our crown-prince is being enthroned,

46 SĪTĀ :—Is the father (Daśaratha) all right ?

47 CETĪ :—He is being enthroned by the great king himself.

48 SĪTĀ :—If so, I hear this as the second good news. Please spread wide the garment on your lap (for holding the gifts I am going to give you).

49 CETĪ :—My lady, just as you wish. *Does accordingly.*

50 SĪTĀ :—*Taking down ornaments from her body, gives them to her.*

51 CETĪ :—O lady, I think the sound of a drum is being heard

52 SĪTĀ ;—Yes, it is so (*i. e.* for the coronation).

53 CETĪ :—The sound of the drum has suddenly become silent, no sooner than it was started.

54 SĪTĀ :—What indeed can the hinderance be in the course of the coronation ? Or why ? Royal palaces are generally full of various accidents.

55 CETĪ :—Lady, I have further heard that the great king is to go to a forest after installing the crown-prince (on the throne).

56 SĪTĀ ;—If it is so, then it is not the coronation water, but water for washing away tears from the face.

Then enters Rama.

57 RĀMA :—Oh ! Alas !

When the drum began to be beaten, when the elderly persons stood attentive (to witness the coronation), when the auspicious throne was ascended (by me), and when the jar was on the point of pouring down (on my head) water from its mouth, bent downwards, after it (the jar) was lifted up to the shoulders, I, being called by the king, was asked to vacate the throne. (And when I have done accordingly) people are astonished at the unruffled conduct of mine. But what astonishment should there be, if a son obeys the order of his father ? 5

My mind is, as it were, breathing a sigh of relief on account of the responsibility (due to the coronation) being removed (from my head), now that I have been permitted to come away by the king himself with the words, " My son, let this (ceremomy) be stopped for the present." I am glad, that I am the same Rāma as before, and that the great king is the same Māharāja as before. Now in the meanwhile I wish to see Maithilī (Sītā).

58 AVADĀTIKĀ :—Madam, indeed the prince has come. And yet you have not removed the bark-garment (from your body).

59 RĀMA :—O Maithili, how are you doing ? (Lit.—Are you sitting ?)

60 SĪTĀ :—O! It is my Lord!—Let my Lord be victorious.

61 RĀMA :—Maithili, please sit down. *Rama sits down.*

62 SĪTĀ :—Just as my Lord wishes. *Sita sits down.*

63 AVADĀTIKĀ :—Madam, the dress of the prince is the same as before. Therefore, the information (that we received) must have been groundless.

64 SĪTĀ ;—But a person of that sort (the second Cetī) is not likely to tell a lie. Or why ? Royal palaces are generally full of various accidents.

65 RĀMA ;—Maithili, what are you talking about ?

66 SĪTĀ ;—It is nothing. This girl was talking something about the coronation.

67 RĀMA :—I appreciate your curiosity. There was (the beginning of) a coronation. Listen. To-day after placing me on his lap, to which I was accustomed in my childhood, and after referring in terms of endearment to the name of my mother the great king, who had consolidated the whole of the Kosala kingdom under one undivided sovereignty, said to me in the presence of the family-priests, ministers and citizens, " My son Rāma, accept this kingdom ! "

68 SĪTĀ ;—Then what was said by you in reply ?

69 RĀMA ;—Maithili, what do you think ?

70 SĪTĀ :—I think that without saying anything you must have fallen down at the feet of the great king after fetching a deep sigh.

71 RĀMA :—You have conjectured rightly. Couples of similar natures are rarely created. I did actually fall down at his feet.

(At that time) the feet of my father as well as the head of mine were both rendered wet on account of the tears of both of us dropping down together,—his tears falling on my head and my tears falling on his feet 6

72 SĪTĀ :—What happened afterwards ?

73 RĀMA :—Afterwards when his solicitations were not acceded to (by me), I was conjured by him in the name of his own life, which was in an imminent danger owing to old age.

74 SĪTĀ :—Then ?

75 RĀMA :—Then, on that occasion, when the coronation ceremony was commenced with the jar (of holy water) lifted up by Lakṣmana, the killer of enemies, and when the (royal) umbrella was held (over my head) by the king himself, who was (all the while) shedding tears (of joy), Mantharā, appearing hastily on the scene, muttered something in the ear of the king in a low tone and (immediately after that) I was no longer (to become) a king. 7

76 SĪTĀ :—This is a good news to me so that the great king is still the Mahārāja as before, and that you are as you were before.

77 RĀMA :—Maithili, why have you taken down the ornaments (from your body) ?

78 SĪTĀ :—No, I have not put them on as yet.

79 RĀMA :—No, it does not appear to be so. The ornaments must have been taken down (from the body) just now. For,

The ears have their lobes still bent in consequence of the ornaments being taken away hurriedly ; the hands have the surface of their palms rendered white on

account of the bracelets being made to slide down from them; and these other various limbs of your body, bent down with the burden of ornaments, have not as yet recovered their usual straight posture. 8

80 SĪTĀ :—My Lord can represent (by his words) even a false thing, as if it were true.

81 RĀMA :—Then adorn yourself. I shall hold the mirror (before you). *Doing so and observing minutely*—Wait.

In this mirror there appears something like bark-garments! Can they be the rays of the sun?—O! I have come to know from your smile (that it is a bark-garment), (But why are you wearing it?) Is it (out of) playfulness? Or is it (out of) a desire for observing any religious vow? 9

Avadātikā, what is it?

82 AVADĀTIKĀ :—My lord, the bark-garments were put on out of curiosity to see whether they become her or not?

83 RĀMA :—Maithili, what do you mean? This ornament of the old kings of the race of Ikṣvākus is being worn by you. I have also a liking for it. Give me one.

84 SĪTĀ :—No, no, my lord should not utter these inauspicious words.

85 RĀMA :—Maithili, why should you take objection to it?

86 SĪTĀ :—To me this appears to be, as it were, inauspicious in the case of my lord, the coronation ceremony of whom has just been abandoned.

87 RĀMA :—Please, do not yourself create unhappiness, and especially in this matter of jest,—since you, half of my body, have already worn the bark garments. 10

88 *Behind the curtain*—Oh! Alas! The great king—!

89 SĪTĀ :—My lord, what can this be?

90 RĀMA :—*Listening*. Inasmuch as a boundless noise of men and women is being heard, it is evident that Fate, being all powerful, must have struck at the very root (of our good luck). 11

Let it at once be ascertained whence this noise is proceeding.

Having entered.

91 KĀNCUKĪYA:—May the prince protect, may the prince protect.

92 RĀMA;—Who is to be protected?

93 KĀNCUKĪZA:—The great king.

94 RĀMA;—Is it the great king?—O noble one, then you may as well say that the whole earth, concentrated in one body (person), is to be protected!—But from whom has this danger arisen?

95 KĀNCUKĪYA:—From one of our own persons.

96 RĀMA;—Do you say that it has arisen from one of our own persons? Alas! Then there can be no remedy against it.

An enemy strikes only at the body; but a person from amongst ourselves strikes at the heart. Whose relationship is it that will create shame (in my mind)? (12)

97 KĀNCUKĪYA;—Of the respected Kaikeyī.

98 RĀMA:—What! Is it the relationship of my mother? Then there must be some advantage in it, which will fructify subsequently.

99 KĀNCUKĪYA:—How do you say that?

100 RĀMA:—Listen.

For (the accomplishment of) what object can there be a longing in the mind of one, whose husband is like Indra, and who is blessed with a son by having me, that she may be tempted to commit any evil deed? (13)

101 KĀNCUKĪYA:—O my prince, enough of imposing one's own straightforwardness upon the accursed tendencies of a woman. Indeed, your coronation was abandoned at her instigation alone.

102 RĀMA;—O noble one, but there are advantages therein.

103 KĀNCUKĪYA:—How do you say that?

104 RĀMA :—Listen.

In the first place, the king is spared from the necessity of going to a forest; then my dependence on my father remains intact; the state of my boyhood is retained as before; there is no (occasion for) suspicion on the part of the subjects in connection with the policy of administration to be adopted by a new king; and (lastly) my brothers are not defrauded by my (having to enjoy) royal pleasures. (14)

105 KĀNCUKĪYA :—But she, coming near without being called, said that Bharata should be installed on the throne. Do you then mean to say that even in this case there is the absence of avarice ?

106 RĀMA :—O noble one, you are not indeed able to take the right view owing to your partiality towards me. For,

If the kingdom, promised to her by way of dowry, is claimed by her for her son, you say, it is avarice on her part, but not on the part of me, who was going to deprive my brother of his kingdom. (15)

107 KĀNCUKĪYA :—But again—

108 RĀMA :—But beyond this I do not want to lend my ear to any reproach against my mother. But the news about the great king should be communicated by you.

109 KĀNCUKĪYA ;—Thereafter, at that time,

I was despatched (to communicate this to you) by the king with (the motion of) his hand alone on account of his speechlessness due to sorrow; and immediately after it the king fell into a swoon, which, I think, was in a way desirable (on that occasion). (16)

110 RĀMA :—Has he fallen into a swoon ?

111 *Behind the curtain.* How now ? Do you say that he has fallen into a swoon ? Then,

If you cannot bear the swooning of the king, then take up your bow. This is not the time for compassion.

112 RĀMA :—*Hearing and looking in front.*

By whom is Lakṣmaṇa provoked,—Lakṣmaṇa, who, being the ocean of fortitude, is not easily to be provoked ? and in consequence of his being provoked I see the whole space in front of me to be as it were overcrowded with hundreds of Lakṣmaṇas. (17)

Then enters Lakṣmana with his bow and arrows in his hands.

113 LAKṢMAṆA ;—*With anger.* How now ? Do you say that he has fallen into a swoon ? Then,

If you can not bear the swooning of the king, then take up your bow. This is not the time for compassion. Everyone, who is compassionate towards his relatives, is, on account of his being soft-hearted, sure to be insulted in this manner. But if you do not (yourself) like (this course), then allow me to follow it. For I have formed a resolution to make this world void of women, since we are imposed upon (by a woman). (18)

114 SĪTĀ ;—My lord, Lakṣmaṇa, son of Sumitrā, has taken up his bow at a time when he ought to shed tears (for sorrow).

115 RĀMA :—O you, who have got Sumitrā for your mother, what do you mean ?

116 LAKṢMAṆA :—How ? How ? Do you ask me what I mean ?

Have you still got any hesitation (in your mind), when the kingdom, coming down to you by the right of heredity, has been taken away from you, and when the king is reduced to a deplorable position on this earth ? Is it due to your forgiveness or vacant-mindedness ? (19)

117 RĀMA :—O you, who have Sumitrā for your mother, my dispossession of the crown is generating this activity in you. But, alas, you are indeed unwise !

Either Bharata may become the king, or I may become the king; both are the same (to you). Now if you have any aspiration to use your bow, let the king be protected (with it). (20)

118 LAKṢMAṆA :—I am not able to control my anger. Very well, I should go away from here *Starts to go.*

119 RĀMA :—This bending of his brows by Lakṣmaṇa, which is visible on the surface of his forehead, and which appears to have a proclivity to burn the three worlds, seems, like Fate, to be of a resolute nature. (21)

O you, who have Sumitrā for your mother, please come here.

120 LAKṢMAṆA :—My noble lord, here I am.

121 RĀMA :—It was so said by me, because I wanted to create pacification in your mind. But now tell me (where I should use the bow).

The bow is not certainly to be used against the father, who is maintaining his faithfulness to his pledge (in not giving me the kingdom); now should I discharge my arrow against the mother, who is simply claiming what is her own property (according to the king's promise)? Or should I kill the younger brother, Bharata, who is beyond the pale of any guilt? Which of these three sins would you, who are angry, like (me to commit)? (22)

122 LAKṢMAṆA :—*With tears.* Oh! Alas! You are reproaching me without knowing (the whole thing).

I have not the least desire for (the attainment of) the kingdom, when I take into consideration the great calamity that is to ensue, if the whole demand (of Kaikeyī) is conceded. (For she also demands that) you should actually reside in a forest for fourteen years. (23)

123 RĀMA :—Is it that my revered father fell into a fainting fit on this account? It is a pity that he was compelled to disclose his helplessness in this manner. Maithilī,

Bring here for an auspicious purpose those bark-garments, which were given to you by this Avadātikā. With them I shall perform a religious penance, which other kings had neither any opportunity for, nor had ever performed. (24)

124 SĪTĀ :—My lord may take them.

125 RĀMA :—Maithilī, what do you mean to do (when I go to a forest)?

126 SĪTĀ :—Why, I am indeed your wife, pledged to follow the same course with you.

127 RĀMA :—But I must indeed go alone to the forest (according to my father's order).

128 SĪTĀ :—And I must follow you there for this very reason (that you are going alone).

129 RĀMA :—But you will have to live there in a jungle.

130 SĪTĀ :—It will indeed be a palace to me.

131 RĀMA :—But you have to perform also the service of your mother-in-law and your father-in-law.

132 SĪTĀ :—In respect of that service here is my bow to the deities.

133 RĀMA :—O Lakṣmaṇa, she should be dissuaded (by you).

134 LAKṢMAṆA :—O noble one, I have not the spirit to dissuade her in the case of this her praiseworthy intention. For,

A star follows the moon even at the time of the eclipse by Rāhu; a creeper falls down to the ground when a forest tree tumbles down; and a female elephant never abandons her mate, the lord of elephants, even when stuck into the mire. So let her accompany you and discharge her duty. Because women are dependent upon their husbands. (25)

Entering.

135 CEṬĪ .—May my lady be victorious. The worthy lady, Revā

guardian of the stage-materials, making her obeisance, requests you thus : Avadātikā has stealthily brought away some bark-garments from the music hall. But here are other bark-garments, which are unused. Therefore, you should indeed get your purpose served with these.

136 RĀMA :—O good lady, have them here. Her purpose has been served. It is I who want them.

137 CEṬĪ :—May the lord take them. *Giving them to him, she departs.*

After receiving, Rama puts them on.

138 LAKṢMAṆA :—May the noble brother be kind to me.

Having (usually) offered me half the portion out of everything—such as garments, ornaments, flowers,—you, alone, have put on the bark-garment (now); you indeed appear to be jealous in respect of this bark-garment ! (26)

139 RĀMA :—Maithilī, he should be dissuaded (by you from his intention).

140 SĪTĀ :—O son of Sumitrā, you should really recede (from this object of yours).

141 LAKṢMAṆA :—O noble lady,

You, alone, wish to offer your service at the feet of my master ; but let this right foot (of his) be for you, while the left one should be consigned to my care. (27)

142 SĪTĀ :—My lord should take compassion. The son of Sumitrā is distressed.

143 RĀMA :—O son of Sumitrā, listen. The bark-garments indeed are

An armour in the battle of penance, a goad to guide the elephant in the form of the religious vows, a bridle for the horses in the form of the senses, and a charioteer to drive the chariot of religious performances. I allow you to put on a bark-garment. (28)

144 LAKṢMAṆA :—I have been favoured by you. *Taking, puts it on.*

145 RĀMA :—The high road is blocked up by citizens, who have heard the news. Make way, make way.

146 LAKṢMAṆA :—My noble lord, I shall walk in front. Make way, make way.

147 RĀMA :—Maithilī, let your veil be removed.

148 SĪTĀ :—Just as my lord orders. *Removes the veil.*

149 RĀMA :—O citizens, hear, hear, please.

Possessed of faces, wherein the eyes are filled with tears, you may freely look at this consort of mine, since women can be seen without any objection in a sacrificial performance, a marriage ceremony, some calamitous occasion and banishment into a forest. (29)

Entering.

150 KĀNCUKĪYA :—O prince, indeed you should not go. For,

Starting up on hearing your departure to a forest, where you have your wife for a companion and where his attendance on you has been resolved upon by Lakṣmaṇa out of brotherly affection, the great old king is coming hither (to see you), like a sylvan elephant with his body besmeared with the dust on the surface of the earth. (30)

151 LAKṢMAṆA :—Noble one,

What is to be seen in the case of those, who are going to reside in a forest, having merely barks for their garments?

152 RĀMA :—

When we are gone, the king may have a look at the (vacant) places of our residence. (31)

Exeunt Omnes.

End of Act I.

ACT II

Then enters a Chamberlain.

1 KĀNCUKĪYA:—O you, who are engaged in the act of doorkeeping, you should be watchful in all your respective places.

Entering

2 PRATIHĀRĪ :—Sir, what is the reason?

3 KĀNCUKĪYA :—Because the great king, who is intent on maintaining the integrity of his promise, not being able to turn back Rāma, who was proceeding to a forest, and (consequently) having his heart burnt with the fire in the form of the sorrow of separation from his son, is lying down in the Ocean Pavilion, and is, like an insane man, talking excessively in an incoherent manner.

The lord of men, whose body and mind have become extremely languid on account of sorrow, appears to be like the Meru mountain, that begins to shake, like the great unfathomable ocean, that is going to be dried up, and like the sun, that is dropping down and is to be inferred only from his lustreless disc, at the approach of the termination of a Yuga. (1)

4 PRATIHĀRĪ :—Oh! It is a pity that the great king has been reduced to such a condition.

5 KĀNCUKĪYA :—Madam, you should (now) go (about your business).

6 PRATIHĀRĪ :—Yes, Sir. *Exit.*

7 KĀNCUKĪYA :—*Looking in all directions.*

Oh! This Ayodhyā appears to be really deserted since the day that Rāma went out of it. For,

Lords of elephants are averse from desiring to eat their fodder; horses, with tears in their eyes, have their mouths devoid of neighing; and these citizens, including old men, women, and children, having given up all the talk about taking their food, and having melancholy faces, are, while crying loudly, gazing towards that very direction, whereby Rāma departed with his wife and brother. (2)

Now I also shall go to be in attendance upon the great king. *Walking and seeing.* Oh! Here lies the great king, who is being waited upon by the great queen (Kausalyā) and by Sumitrā, who are (first) pacifying their own minds by controlling their excessively unbearable sorrow, arising from the separation of their sons. The situation is indeed painful. Here this great king,

Frequently uttering in a loud tone the words 'Alas! Alas!' and getting up over and over again, falls down to the ground, and looks to that very direction, by which the lord of the Raghus went away. (3)

Exit.

Here ends the mixed Interlude.

Then enters the king, as described above, and the two queens.

8 KING :—

O my son Rāma, who are delightful to the eyes of all the worlds! O my son Laksmana, the whole of whose body is marked with the (auspicious) signs! O chaste Maithilī, the devotion of whose mind is centred in your husband! Oh! Alas! My sons have gone to a forest! (4)

Oh! It is strange, that I should be desirous of seeing Laksmana, although he has renounced his affection for his father in preference to his fraternal love! O my daughter-in-law, Vaidehī,

I, who am relinquished even by Rāma and reprehended by Laksmana, and who have (consequently) become the receptacle of infamy in this world, have been abandoned even by you! (5)

My son Rāma! My dear Laksmana! My daughter-in-law Vaidehī! O my children, speak some words with me! Alas! It is all vacant here! Nobody speaks anything with me! O you, who have Kausalyā for your mother, where are you?

O you, who are observing your vow faithfully! O you, who have conquered your anger! O you, who are above jealousy! O you, who are dear to the world! O you, who are devoted to the service of your elders! Exchange some words with me! (6)

Oh! where is that Rāma, who is agreeable to the heart and eyes of all the people? Where is that great devotion of his towards me? Where is that compassion, which he feels for persons, distressed with sorrow? Where is he, who showed no regard for the mastery of the kingdom, as if it were a blade of grass? O my son Rāma, what business had you with that incongruous Duty to the exclusion of me, your old father? Oh what a pity it is! Oh! Alas!

Rāma has gone away as the sun goes away (at the time of setting), and Lakṣmaṇa has followed him as the day follows the sun; and Sītā is invisible like the shadow at the disappearance of the sun and the day. (7)

Looking upwards. O cruel fate,

Why was I not made childless? Why was not Rāma made the son of some other king? And why was not Kaikeyī made a tigress in some forest? Why did you not do these three things? (8)

9 KAUSALYĀ :—*Weeping.* The great king should not now make himself helpless by lamenting excessively (over the matter). For, I say, Sītā and the two sons of yours will be seen by you at the termination of the period of the vow.

10 KING :—Oh! Who are you?

11 KAUSALYĀ :—I am indeed one, who has given birth to an unkind son.

12 KING :—What! Are you Kausalyā, the mother of Rāma, who is agreeable to the hearts and eyes of all the people?

13 KAUSALYĀ :—O great king, I am indeed the same unfortunate woman.

14 KING :—O Kausalyā, you are really possessed of greatness, since you could hold Rāma in your womb;

Whereas I, who have lost all control over my senses, am able neither to put up with nor to do away with this sorrow, which is burning like fire, and which has (hence) become extremely unbearable. (9)

Looking at Sumitra. Who is this other lady ?

15 Kausalyā :—O great king, dear Lakṣmaṇa—

Interrupting her.

16 KING :—*Getting up hurriedly.* Where is Lakṣmaṇa ? Where is Lakṣmaṇa ? He is not seen ! Oh ! Alas !
The two queens, starting up confusedly, support the king.

17 KAUSALYĀ :—Great king, I was going to say that it was dear Lakṣmaṇa's mother, Sumitrā.

18 KING :—O Sumitrā, the son of you alone is the praiseworthy son, by whom Rāma, the best of the race of Raghus, is night and day accompanied, like shadow, in the forest. (10)

Entering.

19 KĀNCUKĪYA :—May the great king be victorious. Indeed the respectable Sumantra has come.

20 KING :—*Getting up suddenly with delight.* With Rāma ?

21 KĀNCUKĪYA :—No sir, with the chariot.

22 KING :—How do you say? Has he come only with the chariot?
Falls down fainting.

23 QUEENS :—O great king, take courage, take courage, *They rub the limbs of his body.*

24 KĀNCUKĪYA :—Oh ! Alas ! Fate is inexorable, that such great persons are liable to such a calamity ! Great king, take courage, take courage.

25 KING :—*Slightly recovering.* O Bālāki, do you say that Sumantra has come alone ?

26 KĀNCUKĪYA:—Yes, my great lord.

27 KING:—Oh! Alas!

If the chariot has come back empty, then the chariot of all my hopes is broken; and this empty chariot certainly means a chariot, sent by Death, to carry away Daśaratha. (11)

Then let Sumantra be ushered in quickly.

28 KĀNCUKĪYA:—Just as the great king orders. *Exit.*

29 KING:—Fortunate indeed are the sylvan breezes, blowing over lakes, that can, according to their pleasure, come in contact with Rāma, wandering in a forest. (12)

Then enters Sumantra.

30 SUMANTRA:—*Looking around with sorrow.*

With their eyes bedimmed with tears arising out of affection for Rāma and with their bodies burnt with anguish, these careworn servants, neglecting their duties, are reproaching the king, who is crying out (for Rāma). (13)

Approaching. May the great king be victorious.

31 KING:—Brother Sumantra,

Where is that most exalted Rāma of mine.

No, I have not used a befitting expression—

Where is that most-exalted son, Rāma, of yours, O you, to whom the son is dear? Where is that daughter of the lord of the Videhas, who possesses an unsurpassed devotion for the elderly persons? And where is Saumitri? Have they given any message to me, their wretched father, who am on the brink of death, and who have, created a (veritable) sea of sorrow for all the people? (14)

32 SUMANTRA:—My great lord, enough of uttering such inauspicious words. You will be able to see them only after a short time.

33 KING:—Really I have given expression to inappropriate words. For such is not the befitting question about ascetics. Now, then, tell me. Is the penance of the ascetics going on well? I hope, Vaidehī is not fatigued, when she walks through forests, brought under control, (by Rāma).

34 SUMITRĀ:—Sumantra, does not Sītā, whose body must have been adorned with various bark-garments, who, although young, has all the characteristics of a grown-up woman, and who is accopanying her husband in all the religious practices, say anything to us, as well as to the great king?

35 SUMANTRA:—Why? All of them, (offering their salutations) to the great king—

36 KING:—No, no. Describe them to me by their very names,—names, which are a cordial beverage to my ears and a medicine for me whom am afflicted at heart.

37 SUMANTRA:—Just as the great king desires. The long-lived Rāma—

38 KING:—You said 'Rāma'! Yes! Here is Rāma. On hearing his name he appears to be as it were touched by me. Then?

39 SUMANTRA:—The long-lived Lakṣmaṇa—

40 KING:—Yes, here is Lakṣmaṇa. Next?

41 SUMANTRA:—The long-lived Sītā, daughter of king Janaka.

42 KING:—Yes, here is Vaidehī.—But Rāma, Lakṣmaṇa and Vaidehī—this is not an appropriate order.

43 SUMANTRA:—Then what should be the appropriate order?

44 KING:—You should say—Rāma, Vaidehī and Lakṣmaṇa.

Even here Maithilī (i. e Vaidehī) should stand between Rāma and Lakṣmaṇa. For the forests are full of dangers of different sorts. So (being placed in this way) she will have protectors on both of her sides. (15)

45 SUMANTRA:—Just as the great king desires. The long-lived Rāma.

46 KING:—Yes, here is Rāma.

47 SUMANTRA:—The long-lived daughter of king Janaka.

48 KING:—Here is Vaidehī.

49 SUMANTRA;—The long-lived Lakṣmaṇa.

50. KING:—Here is Lakṣmaṇa.—O Rāma, O Vaidehī, O Lakṣmaṇa, you should embrace me, my children.

If I can touch or at least see Rāma even for once, I think, I shall be revived, just as a dead man is revived with nectar. (16)

51 SUMANTRA:—Getting down from the chariot at the town of Śṛingibera, standing with faces turned towards Ayodhyā, and saluting the great king with their heads, they all began to think as to what their respective messages should be.

Having pondered over the matter under consideration for a long time, they held their lower lips throbbing to speak; but, owing to their throats being choked up with tears, they went to the forests without giving any message. (17)

52 KING:—What a pity, that they went to the forest without giving any message! *So saying, he falls into a doubly violent fit of fainting.*

In an agitated manner.

53 SUMANTRA;—O Bālāki, inform the ministers that the great king is lying in a condition, which is beyond remedy.

54 KĀNCUKĪYA;—Yes, sir. *Exit.*

55 QUEENS:—O great king, be consoled.

56 KING:—*Recovering slightly.*

O Kausalyā, touch my body; I cannot see you with my eye. My mind, gone towards Rāma, has not returned still. (18)

O my son Rāma,

I was indeed constantly thinking that I would go from here to a penance-grove, after installing you on the throne, after making the subjects satisfied by the attainment of a good ruler and after advising you to always maintain your brothers in the same dignified position as yourself; but, alas, the whole of it has in a moment been upset by this Kaikeyī. (19)

Sumantra, say to Kaikeyī:—

Rāma is gone. May happiness come to you. I also am (being) abandoned by my life Let your son (Bharata) be brought here speedily. And may your sin be crowned with success. (20)

57 SUMANTRA:—Just as the great king wishes.

58 KING:—*Looking upwards* Oh! The spirits of my departed forefathers are appearing here for inspiring confidence in me, whose heart is burnt by the hearing of the story of Rāma! Who is there?

Having entered.

59 KĀNCUKĪYA:—May the great king be victorious.

60 KING:—Please, bring some water.

61 KĀNCUKĪYA:—As the great king orders. *Going out and entering.* May great king be victorious. Here is water,

62 KING:—*Sipping the water and looking.*

Here is Dilīpa, the friend of the lord of gods; this is Raghu; and this is my father, the venerable Aja.—What can be the cause of your coming here? (I know that) This is the time for me also to come to reside there (in the heaven) along with you. (21)

O Rāma, O Vaidehī, O Lakṣmaṇa, I am going from here to the vicinity of my forefathers O my forefathers here I am coming. *He is overwhelmed by a swoon. The chamberlain spreads a shroud over the body of the king.*

63 ALL:—Oh! Alas! The great king is dead.

Exceunt Omnes.

End of Act II.

ACT III

Then enters a White-washer.

1 WHITE-WASHER:—*After doing the work of sweeping and other things.* Very well, now I have finished all the work that the noble Sambhavaka had ordered me to do here. So now I shall take a nap for a short while. *Sleeps.*

Entering.

2 BHATA:—*Approaching the ceta,* i. e. *the sleeping white-washer and beating him.* O you, son of a whore, why are you not now doing your work? *Beats.*

3 WHITE-WASHER:—*Awaking.* Beat me, beat me.

4 BHATA:—What can you do, if you are beaten?

5 WHITE-WASHER:—I, being unfortunate, have not got a thousand arms like Kārtavīrya.

6 BHATA:—What would you do with those thousand arms?

7 WHITE-WASHER:—I would kill you.

8 BHATA:—Come now, you, son of a whore, I shall leave you, (only) when you are dead, *Beats him again.*

9 WHITE-WASHER:—*Crying.* But now, my master, is it possible for me to know what my fault is?

10 BHATA:—No, no, indeed, there is no fault! I say, were you not told by me that all the women of the harem, with Kausalyā prominent amongst them, would this day come to see the statue-house of king Daśaratha, who is gone to heaven in consequence of the affliction, caused by the loss of the kingdom in the case of the royal prince, Rāma? What have you done now in connection with it?

11 WHITE-WASHER:—Let the master see. In the first place the inner apartment is cleared of all the nests of pigeons. The walls have the marks of five fingers painted with the sandal pigment on their white-washed surface. The doors are decorated with garlands of flowers, attached to them. Sands have been spread out. Now then, what is it that is not done by me here ?

12 BHATA:—If it is so, you may go fearlessly. And in the meanwhile I also shall tell the minister that everything has been made ready.

Both retire.

Here ends the Introductory Scene.

Then enters Bharata and a charioteer with his chariot.

13 BHARATA:—*Excitedly.* O charioteer, I have learnt no news in consequence of my long residence with my maternal uncle. But now it is heard by me that the great king is severely suffering from some disease in his body. Therefore, tell me.

What is the malady of my father ?

14 CHARIOTEER:—

To tell the truth, it is a great mental malady.

15 BHARATA:—

What do the physicians say about it ?

16 CHARIOTEER:—

The physicians are not acquainted with any treatment for it.

17 BHARATA:—

What diet does he take and what bed does he lie in?

18 CHARIOTEER:—

He lies on the ground and he take no food.

19 BHARATA:—

Is there any hope ?

20 CHARIOTEER:—

Hope lies only in Destiny.

21 BHARATA:—

My heart is throbbing. Drive the chariot (quickly). (1)

22 CHARIOTEER:—Just as the long-lived one commands.

Drives the chariot.

23 BHARATA:—*Noticing the speed of the chariot.* Oh! How great indeed is the speed of the chariot!

These trees here appear to be running, as it were, in consequence of the visibility of their places being rendered scarce owing to the rapid motion of the chariot. The earth (dust on the road) sinks down in the cavity created by the circumference of wheels, just as a river sinks down from where the water is eddying up. The perceptibility of the spokes is at an end. The circles of the (moving) wheels appear to have, as it were, come to a stand-still owing to the velocity (of the chariot). And the dust, thrown up by (the hoofs of) the horses, is seen in front of the chariot and never behind it. (2)

24 CHARIOTEER:—O long-lived one, from the moisture, due to the trees, it appears that Ayodhyā must be hard by.

25 BHARATA:—Oh! How great indeed is the impatience of my mind, that is anxious to see the relatives! For even now,

(I foresee by my imagination that), my head is, as it were, falling down at the feet of my father; I am, as it were, raised up by the tender-hearted king; my brothers appear to be quickly gathering round me; the mothers seem to soak me with their tears (of joy); I think I am being praised with courtesy by the servants with such expressions as, "Oh! he is like his father!" "Oh! he has grown great!" "Oh! he has improved his body by exercise!"; and I see (the mode of) my dress and (the provincialism of) my pronunciation to have been made a topic of jesting by Lakṣmaṇa in Ayodhyā. (3)

26 CHARIOTEER:—*To himself.* Oh! What a pity it is that this prince, not knowing (anything about) the demise of the great king, will enter Ayodhyā, cherishing an expectation, which is sure to be frustrated in the end! Although I am congnisant of it, I am not going to communicate it to him. For,

Who will utter those three evil things, viz. the departure of the life of his father, the covetuousness of his mother for (the attainment of) the kingdom, and the banishment of his eldest brother? (4)

Entering.

27 BHATA:—May the prince be victorious.

28 BHARATA:—O gentle one, has Śatrughna arrived here?

29 BHATA:—Indeed, he is only at a very short distance. But the preceptors have requested—

30 BHARATA:—What is it? What is it?

31 BHATA:—There is as yet one *Ghatika* (i. e. 24 minutes) to pass before the period of the Krittikā constellation will be over. After that when the period of the constellation of Rohinī commences, the prince will be pleased to enter Ayodhyā.

32 BHARATA:—Yes, very well. I have never before transgressed the orders of the preceptors. You may go.

33 BHATA:—Just as the prince commands. *Exit.*

34 BHARATA:—Well then, in what place shall I take rest? Very well, I see. I shall rest myself for a while in this house of worship, which is exposed to the view through the avenue of trees; so that both the advantages, the worship of the deity as well as rest, will be availed of. Besides, there is also that usual practice of good people that cities should be entered after stopping for a while on the outskirts. Let the chariot, therefore, be stopped.

35 CHARIOTEER:—Just as the long-lived one commands. *Stops the chariot.*

36 BHARATA:—*Descending from the chariot.* Charioteer, give repose to the horses in some retired place.

37 CHARIOTEER:—Just as the long-lived one wishes. *Exit.*

38 BHARATA:—*Walking a little and seeing.* The acts of adoration are clearly discernible from the loose flowers and the *lajas* (parched grain) elegantly arranged. The walls have the marks of five fingers impressed on them with the sandal pigment. The doors are decorated with garlands of flowers, attached to them. The sands have been spread out. Is this a special decoration, due to some festival? Or is this theistical performance an everyday affair? Of what deity indeed can this be the place of worship? There is no external sign (of any particular deity) to be seen here, such as any weapon or a banner. Never mind, I shall know about it after my entry. *Entering and seeing.* Oh! how great is the exquisiteness of the workmanship exhibited on these stones! Oh! how excellent is the expression of sentiment in these figures! These statues, although intended to represent some deities, have the aptitude of creating a conviction that they must be of human beings. Can this be a group of some four deities (carved together)? Or let them be whatever they are. This much is certain that there is an ecstatic feeling in my mind.

Granted that it is appropriate to bend down the head with the supposition that these are the statues of some deities; still (my) salutation (at present) will be after the fashion of a Śudra, wherein the deity is worshipped without (the use of) any Mantras. (5)

Entering.

39 DEVAKULIKA:—Ah! Who indeed is this man, that, possessing an appearance, differing only slightly from the statues, has entered the statue-house, while I was engaged in taking my food after finishing the daily worship? Very well, I shall know by entering (the statue-house). *Enters.*

40 BHARATA:—I offer my salutation (to these deities).

41 DEVAKULIKA:—No, no! You should not offer your salutation.

42 BHARATA:—Oh! Why do you prevent me?

What is this prohibition due to? Is there anything wrong with me? Or is any particular custom being observed in this? Or is it due to your superiority in religious matters? (6)

43 DEVAKULIKA:—It is not for (any of) these reasons that I am objecting to your salutation. But I am preventing (the possibility of) a salutation being offered by a Brhamin on the supposition that these may be the statues of some deities. For, these are Kṣatriyas.

44 BHARATA:—I see. They are Kṣatriyas then? Well, what Kṣatriyas are they?

45 DEVAKULIKA:—They are Ikṣwākus.

46 BHARATA:—*Delightedly.*—Are they the Ikṣwākus? Those famous lords of Ayodhyā?

These are then the kings, who went to the assistance of gods, where the demons were killed and their cities were devastated; these are the kings, who were elevated to the region of Indra by their own good deeds together with all their subjects; these are the kings, who ruled over the whole earth after subjugating it by the prowess of their arms; and (lastly) these are the kings, who were preserved (lit. not finished) for a long time by Death, that awaited their pleasure. (7)

Oh! I have accidentally come across this great advantage.

Tell me, in the first place, who this king is?

47 DEVAKULIKA:—This king is Dilīpa, who ignited the lamp of religion, and who was the performer of the Viśwajit sacrifice, for which all the wealth (of the world) was accumulated together.

48 BHARATA:—My salutation to him, who was intent upon religious performances. Say now who this king is.

49 DEVAKULIKA:—This is Raghu, in whose case the sound of the benedictory words to the effect that the day should be auspicious was uttered by several thousands of Brahmins at the time of his sleeping and awakening.

50 BHARATA:—Ah! Powerful must be the god of death, that could break even through such a defence. I offer my salutation to this king, to whom the fruit of his kingdom was vouch-safed by (the benedictions of) the Brahmins. Well, now tell me who this king is.

51 DEVAKULIKA:—He is the king, Aja, who threw off all the responsibilities of his kingdom in consequence of the despondency due to the demise of his wife and who washed off the dust (of contamination) by means of the constant sacrificial ablutions.

52 BHARATA:—I offer my devotion to this king, whose penitence is praiseworthy. *Seeing the statue of Dasaratha and becoming startled.* Oh! I have not been able quite clearly to preserve in my memory (what you told me) on account of my mind being over-powered by my great veneration (for these personages). So tell me again, who is this king ?

53 DEVAKULIKA:—This is Dilīpa.

54 BHARATA:—Yes, he is the great-grand-father of the great king Daśaratha. Then ?

55 DEVAKULIKA:—This is the revered Raghu.

56 BHARATA:—Yes, he is the grand-father of the great king. Then?

57 DEVAKULIKA:—This is the revered Aja.

58 BHARATA:—Yes, he is the father of my father. How do you say ? Please again. How do you say ?

59 DEVAKULIKA:—This is Dilīpa, this is Raghu and this is Aja.

60 BHARATA:—I wish to ask you something. Are the statues of living persons also erected here ?

61 Devakulika:—Certainly not, but of the departed persons only.

62 Bharata:—Then I take your leave. *

63 DEVĀKULIKA:—Wait.

Why do you not make any inquiry about this statue of Daśaratha, who has given up his life, as well as his kingdom, for the dowry of his wife? (8)

64 BHARATA:—Oh my father! *Falls down in a swoon, but recovering again.*

O my heart, be disillusioned in respect of the event, of which you were afraid. Hear about the death of the father. And now summon your courage. If this detestable scandal about the dowry has any reference to me and if there is any truth (in the report), then in that case my body must be purified (by castigation for the offence). (9)

O noble sir!

65 DEVAKULIKA:—Did he say 'O noble sir'? This verily sounds like an expression (familiar) in the race of the Ikṣwākus. Are you then Bharata, the son of Kaikeyī?

66 BHARATA:—Yes, yes But I am Bharata, the son of Daśaratha and not of Kaikeyi.

67 DEVAKULIKA:—Then I take leave of you.

68 BHARATA:—Wait and tell me the remaining story.

69 DEVAKULIKA:—What help! Listen. The revered Daśaratha is dead. But I do not know the reason of the exile of Rāma into a forest together with Sītā and Lakṣmaṇa.

70 BHARATA:—How, how is it? Even the noble Rāma is exiled into a forest? *Falls into a doubly violent fit of fainting.*

71 DEVAKULIKA:—Be composed, O prince, be composed.

72 BHARATA:—*Recovering.* I proceed towards Ayodhyā, which, being destitute of my father and my brother, has been transformed into a desert, just as a thirsty man hastens towards a river, of which the water is dried up. (10)

O noble one, a detailed narration will give composure to my mind. Therefore, disclose the whole story without reserving any portion.

73 DEVAKULIKA:—Listen. They say that while the respectable Rāma was being crowned by the revered king, your mother interfered and said—

74 BHARATA:—You need not proceed.

Remembering that condition of the dowry, which is the source of the whole mischief, she must have demanded that her son should be the king; and growing impudent by reason of the fearlessness (inspired by that successful demand), she must have said even to my noble brother, "My son, you shou'd go to a forest;" then, seeing him (Rāma) putting on bark garments, the king must have succumbed to an ignoble death; and (lastly) the consequential maledictions, deservedly due, must be being poured on me by (all) the subjects (at present). (11)

Falls into a swoon.

75 *Behind the curtain*:—Make way; gentlemen, make way

76 DEVAKULIKA:—*Seeing*. Ah!

Indeed, the queens have come at an opportune time, when their son has fallen into a swoon; for the touch of the hand of the mothers is nothing less than a handful of water in the case of one who wants it. (12)

Then enter the queens and Sumantra.

77 SUMANTRA:—This way, Madams, this way.

Here is that edifice of our king, who has now remained only in the shape of a statue,—an edifice, whose lofty altitude is difficult to be surpassed even by a royal mansion; and this edifice is, without the offering of any salutation, being resorted to by travellers, who are not prohibited and whose entrance is not restricted by any gate-keeper. (13)

Entering and seeing. No, no, madams, you should not come inside.

For, here is some one lying down, who appears to be just like our king in his youthful days,

78 DEVAKULIKA:—

Enough of entertaining any apprehension that he is anybody else. Take care of him. For, he is Bharata. (14) *Exit.*

79 QUEENS:—*Approaching quickly.* O dear Bharata !

80 BHARATA:—*Slightly recovering.* O noble one !

81 SUMANTRA:—May the great—*Interrupting himself in the middle and with dejection.* Oh ! how great is the similarity of sound ! I thought, the great king in the statue was speaking !

82 BHARATA:—And what is the condition of the mothers now ?

83 QUEENS:—O son, this is our condition ! *They remove their veils.*

84 SUMANTRA:—Madams, you should control your sorrow.

85 BHARATA:—*Looking at Sumantra.* Your presence even on such an occasion of decorum drives me to the (following) conclusion. O respected one, I think, you are Sumantra. Is it not so ?

86 SUMANTRA:—O prince, it is so. I am Sumantra.

Chased by all the evil effects, consequent on long life, and mocked by my ingratitude, I, the charioteer of an empty chariot, am (still) living, although the king is dead. (15)

87 BHARATA:—Oh ! Alas ! my father! *Getting up.* O respected one, I wish to be guided by you in connection with the order of my salutations to be offered to my mothers.

88 SUMANTRA:—All right. Here is Queen Kausalyā, mother of the respectable Rāma.

89 BHARATA:—Mother, I, who have committed no wrong, salute you.

90 KAUSALYĀ:—My son, be free from your affliction.

91 BHARATA:—*To himself.* It seems, I have been taunted by her with these words. *Openly.* I am obliged. Next ?

92 SUMANTRA:—Here is queen Sumitrā, mother of the respectable Lakṣmaṇa.

93 BHARATA:—Mother, I, who have been deceived by Lakṣmaṇa, salute you.

94 SUMITRĀ:—My son, be endowed with reputation.

95 BHARATA:—Mother, I shall strive to do so. I am obliged. Next ?

96 SUMANTRA:—This is your mother.

97 BHARATA:—*Turning aside angrily.* O you wicked one,

You do not deserve to stand in the company of my mother Kausalyā and my mother Sumitrā,—you, who are like a polluted river thrusting itself between the Ganges and the Jumna. (16)

98 KAIKEYĪ:—O my son, what have I done ?

99 BHARATA:—Do you ask me, what you have done ?

I have been condemned to obloquy ; my noble brother is compelled to take up the bark-garment ; the king is made to die an (ignominious) death in his own house ; the whole city of Ayodhyā is obliged to be mournful for ever ; Lakṣmaṇa is driven to live in the company of the deer ; the mothers, to whom their sons are dear, are over-whelmed with sorrow; the daughter-in-law is forced to undergo the troubles of travelling; and (lastly) you have exposed yourself to a severe attack of (public) odium. (17)

100 KAUSALYĀ:—My dear son, knowing (lit. standing in the midst of) all the (rules of) decorum, why do you not salute your mother ?

101 BHARATA:—Do you ask me as to why I do not salute my mother ? Mamma, you alone are my mother. Mamma, I salute you.

102 KAUSALYĀ:—No, no ! It is not so. This is your mother.

103 BHARATA:—She was my mother once, but not now. For, you can see.

Having renounced (all) affection, she has treated her sons, as if they were no sons of hers, in consequence of (some) evil sentiments creeping into her temperament. I am, therefore, going to establish a new doctrine in this world, that even a mother may be looked down upon as no mother, if she is undutiful towards (and causes the death of) her own husband. (18)

104 KAIKEYĪ:—My son, I made that demand, because I wanted to maintain the truthfulness of the promise of the great king.

105 BHARATA:—What was the nature of the demand?

106 KAIKEYĪ:—That my son should be the king.

107 BHARATA:—If so, then tell me now, how was that noble Rāma also related to you?

Was he not a legitimate son of my father? Was he not entitled to be crowned according to the order (of primogeniture)? Were not all the brothers mutually on good terms? And was not Rāma liked by the subjects? (19)

108 KAIKEYĪ:—My son, she, whose brain was bewildered by the avarice of the dowry should be asked these questions.

109 BHARATA:—With barks (for garments) and with all his royal paraphernalia taken away from him, Rāma, walking on foot together with his wife, was ordered by you to live in a forest! Was this also expressly mentioned in (the terms of) the dowry? (20)

110 KAIKEYĪ:—My son, I shall explain all this at a proper place and time.

111 BHARATA:—

If you had a craving for infamy, where was the necessity of bringing in my name? If you had any thirst for (the enjoyment of) the pleasures of royalty, would not the lord of kings (Daśaratha), have given you (full satisfaction in that respect)? Again, if the honour of being the mother of a king was coveted by you, then you should say, was not the noble Rāma really a son of yours? (21)

You have created a miserable situation !

Hankering after the kingdom you never cared even for the king in respect of his life. And you drove away your eldest son by telling him to go to a forest. And, O lady, your heart must have been (surely) formed by the creator to be as hard as adamant, inasmuch as it did not break down even on seeing the daughter of Janaka clad in bark-garments. (22)

112 SUMANTRA:—O Prince, accompanied by the citizems, these two sages, Vasiṣtha and Vāmadeva, having made preparations for the coronation, are approaching you and request you thus:

Subjects without a king go to ruin, just as cows, without a cowherd, and hence unprotected, go to ruin. (23)

113 BHARATA:—Let the subjects follow me.

114 SUMANTRA:—Rejecting the coronation ? Where do you mean to go ?

115 BHARATA:—Do you speak about the coronation ? Confer it here upon this honourable lady !

116 SUMANTRA:—And where will you go?

117 BHARATA:—

I shall go there, where that Rāma, to whom Lakṣmaṇa is dear, is living. Ayodhyā without him is no Ayodhyā and the real Ayodhyā is there where Rāma is living. (24)

Exeunt All.

End of Act III.

ACT IV

Then enter two maid-servants.

1 VIJAYĀ:—Dear Nandinikā, tell me, tell me. The prince, Bharata, was indeed this day seen by all the women of the Harem, of whom Kausalyā was prominent, that had gone to see the statue-house. Unfortunate that I am, I had to keep watch at the door.

2 NANDINIKĀ:—O friend, Prince Bharata was seen by us all with (great) curiosity.

3 VIJAYĀ:—What did the prince say to our Queen (Kaikeyī)?

4 NANDINIKĀ:—What did he say to our Queen? The prince did not care even to look at her.

5 VIJAYĀ:—Oh! What a great misfortune! Covetuous about the kingdom, she has brought down upon herself the state of widowhood, while attempting to deprive prince Rāma of his throne, and has reduced even the whole world to a condition of ruin. The queen is really heartless. She has perpetrated a wicked deed.

6 NANDINIKĀ:—Friend, listen. Rejecting the coronation, arranged by the ministers, the prince has gone to the penance-grove of Rāma.

7 VIJAYĀ:—*With dejection.* Alas! The prince has then gone at last! Come, Nandinikā, let us go to see the queen.

Both go away.

End of the Prelude.

Then enters Bharata in a chariot, together with Sumantra and a charioteer.

8 BHARATA:—The Lord of men (Daśaratha), accompanied by his good deeds, having gone to the heaven, I, followed by the waters of the falling tears of the citizens, am proceeding towards the fortunate penance-groves, in order to see the other moon of this world, known by the name of Rāma. (1)

9 SUMANTRA:—Here this long-lived Bharata, the son of king Daśaratha, who demolished the dignity of the lord of demons, the grand-son of king Aja, who devoted all his wealth for sacrificial performances, and the brother of Rāma, who has done what was dear to his father, and who is dear to the whole world, is following a course, which is in consonance with (the good nature of) Rāma. (2)

10 BHARATA:—O respected one !

11 SUMANTRA:—Prince, here I am.

12 BHARATA:—Where is that respectable and respected Rāma of mine? Where is he, the representative of the great king? Where is that best model of all the powerful persons? Where is that (personified) rebuke of the avarice-ridden Kaikeyī? Where is that receptacle of fame? Where is that son of the lord of men? Where is he, who has followed the truthfulness?

I wish to see him, who is the highest deity of mine and who has renounced all the royal splendour to satisfy the desire of my mother. (3)

13 SUMANTRA:—Prince, here in this hermitage,

You can see Rāma, Sītā and Lakṣmaṇa of great fame, in whom (respectively) the qualities of truthfulness, morality and devotion are to be found in an incarnate form. (4)

14 BHARATA:—Then let the chariot be stopped.

15 CHARIOTEER:—As the long-lived one commands. *Does accordingly.*

16 BHARATA:—*Getting down from the chariot.* Charioteer, give repose to the horses in some retired place.

17 CHARIOTEER:—Just as the long-lived one orders. *Exit.*

18 BHARATA:—Let our arrival be announced. O noble one, let our arrival be announced.

19 SUMANTRA:—In what words should it be announced?

20 BHARATA:—That Bharata, son of the kingdom—coveting Kaikeyī, has come.

21 SUMANTRA:—Prince, enough of carping at the fault of elderly persons.

22 BHARATA:—Well said. Certainly it is not proper to be carping at the fault of other persons. Then say that Bharata, who is a stain on the race of the Ikswākus, wishes to see.

23 SUMANTRA:—Prince, I shall neither be able to say anything like that. I can simply say that Bharata has come.

24 BHARATA:—No, no. My simple name, announced without any significant adjunct, appears to me to show that no penitence has been inflicted upon me.—But (before any other thing) why should the announcement be made by any other man even in the case of pesrons, who resemble murderers of Brahmins? Therefore, you should desist. I myself make the announcement.—Oh! Please announce the respectable Rāghava, who has acted up to the word of his father,

That some one,—an ordinary man, but of an adventurous tendency,—unkind and ungrateful, but devoted towards you,—has come (to see you). Should he wait or walk away? (5)

Then enters Rama together with Sita and Lakṣmana.

25 RĀMA:—*Listening and with delight.* O son of Sumitrā, do you hear anything (peculiar)? O you, daughter of the king of the Videhas, do you also hear anything (peculiar)?

Whose sound is this, which, being more akin to that of my father, seems to surpass, by reason of its depth, the thundering of a cloud, and which, full of affection, and begetting a surmise in my mind that it must be proceeding from my brother, is entering the cavity of my ears like a desired object? (6)

26 LAKṢMAṆA:—O noble one, even in my mind this combination of notes begets (a sense of) high respect, such as is due to a brotherly person.

For, this is deep, clear and grave; and in respect of its sympathetic and melodious character it resembles the bellowing of an intoxicated bullock. And on account of the different letters therein being pronounced distinctly in consequence of their having sprung out from their own appropriate places of utterance, the sound comes out musically through the throat-pipe; and its force of out-flow is unobstructed at the chest. And (hence) it appears to be as it were prepared to grant freedom from fear to all the four castes of men. (7)

27 RĀMA:—Anyhow this is not the sound of an unrelated person. It melts my mind. Dear Lakṣmana, please, see what it is.

28 LAKṢMAṆA:—Just as my noble brother wishes. *Walks out.*

29 BHARATA:—Ah! How is it that no one gives a reply to me? Or, am I possibly recognised that Bharata, the son of Kaikeyī, has come?

30 LAKṢMAṆA:—*Looking.* Oh! Here is the noble Rāma!—No, no. It is simply the similarity of form.

His (this stranger's) incomparable face, charming like the moon, has the beauty of the face of my elder brother, Rāma; his brawny chest appears to be like that of my father, bearing the wounds of arrows, discharged by the enemies of gods; he is encircled by lustre, (nay) he is a heap of lustre (itself); and his appearance is endearing to the whole world. Is he any kingly person, or the lord of gods, or Madhusūdana (killer of Madhu, i e. Vishnu) himself? (8)

Seeing Sumantra. Oh! Here is the respectable Sumantra!

31 SUMANTRA:—Oh! Here is Prince Lakṣmaṇa!

32 BHARATA:—Oh! I see. He is my elder brother, Lakṣmaṇa. O noble brother, I salute you,

33 LAKṢMAṆA:—Come, come. Be long-lived.

Looking towards Sumantra. O respectable one, who is this honourable man?

34 SUMANTRA:—Prince,

He is prince Bharata, fourth in descent from Raghu, third from Aja, and second from your well-known father; and he is the younger brother of Rāma, who is the banner of his race, and of whom you also have the honour of being a younger brother. (9)

35 LAKṢMAṆA:—Come on, come on. O you prince of the Ikswāku race! My dear brother, let there be prosperity to you! Be long-lived!

In this world may you be the receptacle of (all) the refulgent qualities, like that lord of men, Raghu, who emptied (all) his coffers in (the performance of) sacrifices, —you, whose prowess is on a par with that of the warriors of your race, who were well-versed in fighting with demons, whose bows (frequently) brushed against the thunderbolt of Indra (while working side by side), and whose strength and bravery were unparalleled. (10)

36 BHARATA:—I have been favoured by you.

37 LAKṢMAṆA:—Prince, wait here, while I announce your arrival to the noble brother.

38 BHARATA:—O noble one, now I wish to salute (Rāma) without delay. So announce quickly.

39 LAKṢMAṆA:—Just so. *Approaching Rama.*

May the noble one be victorious.

O noble one, here is your dear brother, Bharata, who is affectionate towards his brother (*i. e.* yourself), Bharata, in whom your similarity of form is reflected as if in a mirror. (11)

40 RĀMA:—My dear Laksmana, how do you say? Is Bharata come here?

41 LAKṢMAṆA:—Yes, my noble lord.

42 RĀMA:—O Maithilī, widen your eyes for seeing Bharata.

43 SĪTĀ:—My lord, is Bharata come?

44 RĀMA:—Yes, Maithilī.

Today, indeed I come to realise what unbearable pain must have been borne by my father. For, if the affection, felt by a brother (Bharata) for his brother, is of such a nature, then how intense must have been the affection, felt by a father for his son? (12)

45 LAKṢMAṆA:—O noble one, should the prince come in?

46 RĀMA:—My dear Lakṣmaṇa, do you wish to make even this matter dependent on my desire? Go and at once bring in the prince with all the due respect.

47 LAKṢMAṆA:—Just as the noble lord says.

48 RĀMA:—Or you should stop.

Let this Sītā herself go to honour him, experiencing a sentiment of affection (for Bharata) just like a mother feeling affection for her son,—Sītā, whose eyes are (at present) resembling the petals of a lotus covered with dew-drops, and who is shedding tears of joy like a shower of rain. (13)

49 SĪTĀ:—Just as my lord commands. *Getting up, walking forth and seeing Bharata.* Ah! How is it that my lord (Rāma) has so soon come out of the hermitage, when he was just now inside!—No, no. It is simply the similarity of form.

50 SUMANTRA:—Oh! Here comes the wife of Rāma!

51 BHARATA:—Oh! Here is that respectable daughter of king Janaka.

This is the lustre in a female form which has arisen out of the womb of the earth, (furrowed) by a plough, and which is the best recompense of the penance of king Janaka. (14)

O noble lady, I salute you. I am Bharata.

52 SĪTĀ:—*To herself.* He is endowed not only with the form (of Rāma), but his voice also is just like his.
Openly. My dear, be long-lived.

53 BHARATA:—You have done a favour to me (by this benediction).

54 SĪTĀ:—Come in, my dear; fulfil the desire of your brother.

55 SUMANTRA:—The prince should go in.

56 BHARATA:—O respectable one, what course will you follow?

57 SUMANTRA:—

I shall come in afterwards; for since the demise of the king, this is the first time that Rāma, aware of the fact, is to see me. (15)

58 BHARATA:—Well, let it be so. *Approaching Rama.* O respectable brother, I saluate you. I am Bharata.

59 RĀMA:—*With delight.* Come on, O prince of the Ikṣwāku race, come on. May you be endowed with prosperity. Be long-lived.

Spread out your bosom just like the (two) planks of a door and embrace me with the pair of your fleshy arms; raise up this face of yours, which (in point of beauty) almost resembles the autumnal moon, and gladden this body (of mine), which is scorched with sorrow. (16)

60 BHARATA:—You have done a great favour to me.

61 SUMANTRA:—*Approaching.* May the long-lived one be victorious.

62 RĀMA:—Alas! O respectable Sumantra,

Is that ever-prosperous lord of men, Daśaratha, who has abandoned his physical body and gone to heaven, at present diverting himself in the company of his own royal fore-fathers without you, although you were dear to him and although you had affection for him?—Daśaratha who, formerly on an occasion of rendering assistance (to the gods), having gone to the celestial region along with

his armies, (seated) in balloons which were similar (to those of the gods themselves), became famous in the fight of gods and demons, so much so that he was frequently pointed out as "Here is that King Daśaratha! Here is that King Daśaratha!" (17)

63 SUMANTRA:—*Sorrowfully.*

My long life has, as it were, committed a great fault in respect of its very virtue of being long, (inasmuch as it still lingers even) after experiencing the various unbearable calamities, such as the death of the king, the banishment of your honour, the dejection of Bharata and the helpless condition of the race (of Raghus). (18)

64 SĪTĀ:—The kind-hearted (Sumantra) is impelling my weeping husband to weep still further.

65 RĀMA:—Maithilī, here I compose myself. My dear Lakṣmaṇa, please, bring some water.

66 LAKṢMAṆA:—Just as my lord commands.

67 BHARATA:—My noble brother, this is not fair. I should wait upon you according to the order of birth. I shall myself go. *Taking the jar, going out and re-entering.* Here is the water.

68 RĀMA:—*Sipping the water.* Maithilī, indeed the function of Lakṣmaṇa is impeded.

69 SĪTĀ:—Why, my lord? You can as well be waited upon even by him.

70 RĀMA:—It will be really well, if Lakṣmaṇa waits upon me here and Bharata waits upon me in the city of Ayodhyā.

71 BHARATA:—May my noble brother be gracious (enough to permit an arrangement like this).

I should stay here with my body and there with the management (of state-affairs); for, your kingdom will be well protected even from here simply by (the influence of) your name. (19)

72 RĀMA:—O you dear one, who have Kaikeyī for your mother, do not say so.

I have come to the forest in pursuance of the order of our father, and not, O dear one, out of either pride, apprehension or infatuation. I should also bring to your notice that our race regards veracity as its sole wealth. (Under these circumstances) how should you pursue an unworthy course (like this)? (20)

73 SUMANTRA:—Well now, how is this coronation water to be used.

74 RĀMA:—It should be used only where it was intended to be used by my mother (Kaikeyī).

75 BHARATA:—May the noble one be kind enough. O my respectable brother, you should desist from striking at the wound any more.

O good-natured one, is not the source of your birth the same as that of mine also? Similarly, that constantly-well-intentioned father of yours is the father of me also. And, O good man, the fault of the mother is not the fault of any of her sons (lit. persons). You should, therefore, O benefactor, look at this distressed Bharata in the proper light. (21)

76 SĪTĀ:—My lord, Bharata is appealing in an extremely pitiable strain. What are you thinking about at such a time?

77 RĀMA:—Maithilī,

I am thinking about the king (Daśaratha), gone to the celestial world, who is not (unfortunately living at present) to appreciate this extraordinary disposition of his son (Bharata). Oh! It is a pity, if the power of fate is able to exercise its evil influence in the case of the best of persons, even when they have (fortunately) secured in this world such a son (as Bharata), who is a store of good qualities. (22)

O you dear one, who have got Kaikeyī for your mother,

To tell you the truth, I am perfectly satisfied in your case. You have a spotless mind. And I am prepared to do whatever you propose; for, I am subdued by these eminent qualities of yours. But here is the behest of the king; and it is not becoming on your part to violate it. Besides having given birth to such a son as yourself, should your father be proclaimed to be a speaker of falsehoods? (23)

78 BHARATA:—

O king, I am determined to reside here in the vicinity of your feet, until your vow (of fourteen years) is over.

79 RĀMA:—

Do not insist like that. Let the king attain his state of perfection (in the next world) by his own good deeds. You shall incur my displeasure, if you do not (agree to) protect your kingdom. (24)

80 BHARATA:—Ah! you have uttered the last word. to which there is no reply.—Very well. I shall protect this your kingdom on a condition.

81 RĀMA:—Dear one, what is that condition?

82 BHARATA:—I wish that you must take back your kingdom, deposited (in the meanwhile) in my hands, at the end of the fourteen years.

83 RĀMA:—Well, let it be so.

84 BHARATA:—O noble Lakṣmaṇa, you have heard this. O noble Sītā, you have heard this. O noble Sumantra, you have heard this?

85 All:—We all have heard it.

86 BHARATA:—I wish to ask for another boon also.

87 RĀMA:—Dear one, what is it that you want? What shall I give (you)? What shall I do (for you)?

88 BHARATA:—

Give these two wooden shoes, used by your feet, to me, who am saluting you with my head. I shall act as a

representative (on behalf) of them, until you achieve the accomplishment of your object. (25)

89 RĀMA:—*To himself.* Oh! what a wonder!

I acquired some slight celebrity only after a long time; but today Bharata has secured all that within a very short space of time. (26)

90 SĪTĀ:—My lord, indeed I hope you are going to grant to Bharata his first request.

91 RĀMA:—Let it be so. Dear one, take these.

92 BHARATA:—It is a great favour, done to me. *Taking them.* Noble brother, I wish to sprinkle the coranation water upon these.

93 RĀMA:—O respectable Sumantra, do everything that is desired by Bharata.

94 SUMANTRA:—Just as the long-lived one commands.

95 BHARATA:—*To himself.* Oh! How glad I am!

(Now) I have become worthy of being relied upon by my own persons; (now) I shall be liked by the citizens: (now) I deserve to be looked at by the people; (now) I am entitled to be the dear son, (being acknowledged to be) endowed with virtue, of the deceased king: I shall (now) be highly esteemed by my virtuous brothers; I shall (now) become a respectable repository of reputation; I shall be the subject of talk in conversations; (and lastly) I shall be the beloved of all the righteous people, who have attained their beloved object. (27)

96 RĀMA:—O dear one, who have got Kaikeyī for your mother, a kingdom, to tell the truth, ought not to be neglected even for a short time. The prince should, therefore, return today for securing success (in the management of that kingdom).

97 SĪTĀ:—What? Is the prince Bharata to go this very day?

98 RĀMA:—Enough of any excessive affection. Let the prince go even to-day for the attainment of the success.

99 BHARATA:—My noble brother, I intend to go this very day.

The expectant citizens must have been waiting in the city with a desire to see you. I shall give comfort to them by exhibiting this token of your favour. (28)

100 SUMANTRA:—O long-lived one, what should be done by me now?

101 RĀMA:—O respectable one, the prince ought to be protected by you, just as the great king was.

102 SUMANTRA:—I shall try, if I live.

103 RĀMA:—My dear son of Kaikeyī, ascend the chariot in my presense.

104 BHARATA:—Just as my noble brother desires.

Bharata and Sumantra ascend the chariot.

105 RĀMA:—Come on, Maithilī. Come on, Lakṣmaṇa. Let us accompany Bharata at least as far as the door of the hermitage.

Exeunt omnes.

End of Act IV.

ACT V.

Then enters Sita and a female ascetic.

1 SĪTĀ:—O noble lady, I have swept clean the hermitage, which was bespattered with the (stale) flowers of worship. (So also) I have performed the usual function of worshipping the gods with materials available in the hermitage. So now I shall show my compassion to these young trees by pouring water at their bottom, until my lord comes.

2 Female Ascetic:—May this action of yours be without any obstacle.

Then enters Rama.

3 RĀMA :—*With grief.*

Deserting the delightful city of Ayodhyā, deserted by my father as well as by myself, Bharata came to my vicinity, even holding in readiness all the arrangement for my coronation; but he, the repository of (all the good) qualities, was sent back (by me) to that very place for the purpose of protecting (the kingdom). But, alas! I feel sorrow that he alone will have to bear the heavy burden (of governing the kingdom) of the king. (1)

Thinking. But it always must be so. Now then I shall go to see Maithilī, my helpmate in all the vicissitudes, in order to beguile this sorrow (of mine). But where indeed must she be (at this time)? *Walking about and seeing.* Oh! Indeed these roots of trees, which seem to have been watered just now, indicate that Maithilī must not be far away (from here). For,

The water, with bubbles (on its surface), is (still) whirling round in the basins of the trees; these birds, though thirsting and thronging together (to quench their thirst), are not (as yet) drinking the water, because it is (still) turbid; the apertures (in the ground) being filled up with water, the insects therein, being soaked, are hastening

towards a more elevated place; and the trees, at their bottom, appear to have fresh circles (marked) by the line of water as it dries down. (2)

Ah! Here is Vaidehī. Oh! How painful it is!

That hand of hers, which used to be fatigued even by holding up a mirror, does not feel exhaustion, even though she is (now) lifting up an earthen jar. Alas! The forest life hardens the delicacy of women, along with the creepers. (3)

Approaching. Maithilī, is your devotional work going on well?

4 SĪTĀ:—Oh! It is, my lord!—May my lord be victorious!

5 RĀMA:—Maithilī, sit down here, if it does not cause any interruption in your devotional duty.

6 SĪTĀ:—Just as my lord commands. *Sits down.*

7 RĀMA:—Maithilī, I see (from your face) that you want to ask something. What is it?

8 SĪTĀ:—The expression on the countenance ofmy lord appears to be like that of a man, whose mind is vacant with sorrow. Why is it so?

9 RĀMA:—Maithilī, it is but proper that an anxiety has arisen (in my mind).

The wound, caused (by the demise of the father) to the heart, in my body, asaulted with the javelin of Death, is just as rankling (today) as it was before; and strokes of arrows in the form of anxieties, producing various results, are falling down on the same wound over and over again. (4)

10 SĪTĀ:—What can be the anxiety of my lord?

11 RĀMA:—Tomorrow there is to be performed the annual Śrāddha ceremony of my revered father. (And) the Manes desire that the ceremony of offering oblations to them should be performed with some special preparation. And, therefore, I am considering in what manner I should carry it out.—Or,

They will attain gratification by any offering whatsoever, since they themselves know the (present) condition of me. Still I wish to present an offering, which will be befitting to Rāma's father as well as to Rāma himself. (5)

12 SĪTĀ:—My lord, Bharata will perform the Srāddha ceremony in an affluent manner. And my lord may perform it even with fruits and water according to our circumstances. It will be more highly appreciated by the father.

13 RĀMA:—Maithilī,

Seeing the fruits spread out by me on the Kuśa grass with my own hands and being (thereby) reminded of our banishment, our father will shed tears even there (in the heavens). (6)

Then enters Ravana in the disguise of an ascetic.

14 RĀVAṆA:—Oh, here I am!

Surely, assuming this disguise, I, whose impulse is uncontrollable, have come with the intention of stealing away, —by deceiving Rāma, who has fomented a feud (with me) by killing (the demon) Khara,—that daughter of king Janaka, just as a streak of some liquid libation, which is not accompanied by a properly pronounced incantation, is taken away (by Demons). (7)

Moving about and looking below. This is the door of the hermitage of Rāma. Now, therefore, I shall descend down. *Descends.* Now, I also shall follow the usual practice of a guest,—I am a guest. Who is there?

15 RĀMA:—*Listening.* Welcome to the guest.

16 RĀVAṆA:—Indeed, my disguise is well strenthened by my voice.

17 RĀMA:—*Seeing.* Oh! He is an ascetic! O venerable one, I salute you.

18 RĀVAṆA:—May prosperity grace you.

19 RĀMA:—O venerable one, here is a seat for you. You should sit down.

20 RĀVAṆA:—*To himself.* How is it that it seems as if I am commanded by him. *Openly.* Yes. *Sits down.*

21 RĀMA:—Maithilī, bring water for this venerable ascetic.

22 SĪTĀ:—Just as my lord commands. *Going out and coming back.* Here is water.

23 RĀMA:—Come on and wait upon the ascetic.

24 SĪTĀ:—Just as my lord wishes.

25 RĀVAṆA:—*Being agitated with the apprehension that his artifice might be exposed.* Well, enough of it.

She alone on the surface of the earth is like Arundhatī amongst (all the) women,—she, of whom you are eulogised as the most honoured husband by (all) wives. (8)

26 RĀMA:—Well, then, bring the water here. I myself shall wait (upon the guest).

27 RĀVAṆA:—Oh! I shall not violate the body (i. e. Rāma) after having avoided its shadow (i. e. Sītā). The agreeable character of your conversation is itself indeed the best reception to a guest. I have been sufficiently honoured by you. You may now sit down.

28 RĀMA:—All right. *Sits down.*

29 RĀVAṆA:—*To himself.* Now in the first place I shall follow the practice of a Brahmin. *Openly.* Oh! I belong to the Kāśyapa race. I have studied the Veda together with all its Angas and Upāngas, so also the science of religion by Manu, Yoga philosophy by Maheśwara, political philosophy by Bṛhaspati, the science of logic by Medhātithi, and the ritual of the Srāddha ceremony by Prachetas.

30 RĀMA:—What did you say? Did you say anything about the ritual of the Srāddha ceremony?

31 RĀVAṆA:—You have shown (a special) predilection for the ritual of Srāddha, neglecting all the other sciences (mentioned by me). Why is it so?

32 RĀMA:—O venerable one, since I have lost my father, this branch of the sciences is now—

33 RĀVAṆA:—Enough of avoiding. You may (freely) ask (about it).

34 RĀMA:—O venerable one, on an occasion of the Srāddha ceremony by what (offering) should I gratify my Manes?

35 RĀVAṆA:—Anything, that is given with Sraddhā (faith), constitutes a Srāddha.

36 RĀMA:—O venerable one, (I know that) a thing, given without faith (*lit.* with disrespect), is rejected (in a Srāddha). But I inquire for some special offering (even amongst the things offered with faith).

37 RĀVAṆA:—Listen. The Kuśa-grass among the growing plants: the sesamum seed among the herbs; the Kalāya among the vegetables; the great *Saphara* among the fish; Vārdhrāṇasa among the birds; a cow or a rhinoceros among the beasts; these are prescribed in the case of human beings.

38 RĀMA:—O venerable one, from the use of the word, वा, it can be inferred that there must be something else also.

39 RĀVAṆA:—Oh yes! There is something else, which can be procured by prowess.

40 RĀMA:—O venerable one, then that itself is my aspiration.

Both the means are at my command, if those means can procure it; I can command the bow if (the force of) the penance is exhausted, and the penance if (the force of) the bow is exhausted. (9)

41 RĀVAṆA:—There are such objects (beings). And they dwell on the Himālaya mountain.

42 RĀMA:—On the Himālaya mountain? Any more details about them?

43 RĀVAṆA:—On the seventh summit of the Himālaya mountain there are antelopes, called 'Kānçana-pārśwa' (i. e. having golden flanks), who drink the Ganges water, that directly falls down from the head of the god Siva, whose backs are dazzlingly dark like the Vaidūrya jewels (Lapis lazuli), and whose speed is like the wind; by means of these animals, approaching and giving up their life as soon as they are thought of, the great sages, Vaikhānasas, Vālakhilyas, Naimiṣīyas and others,—add efficacy to their Srāddha ceremonies.

Gratified by such Srāddha ceremonies, the Manes secure the (principal) purpose of begetting their sons; for, (thereby) abandoning their infirmity and acquiring splendour, they go to the celestial world, enjoy (the pleasure of) dwelling in balloons along with gods, and are never forcibly drawn downwards by the worldly objects, resulting in the recurrence of birth and death. (10)

44 RĀMA:—Maithilī,

Take leave of these antelopes and trees, whom you have cherished as your own sons, and also of this Vindhya forest, and these your beloved friends, the creepers; for I intend to go to reside in those forests of the Himālaya mountain, which are illuminated by the groups of herbs, which are, as it were, burning. (11)

45 SĪTĀ:—Just as my lord commands.

46 RĀVAṆA:—O you who have Kausalyā for your mother, enough of aspiring too much. They are not visible to human beings.

47 RĀMA:—O venerable one, but do they reside on the Himālaya mountain?

48 RĀVAṆA:—Yes, they do.

49 RĀMA:—Then your honour may rest assured that—

The Himālaya mountain will either show me those antelopes, or will get itself reduced to the condition of the Krauñça mountain, being pierced by the force of my arrows. (12)

50 Rāvaṇa:—*To himself.* Oh! His arrogance is indeed intolerable. *Openly.* Oh! There appears to be as it were a flash of lightning.

51 Rāma:—*Looking to the quarters.* Oh! Really there appears to be as it were a flash of lightning!

52 Rāvaṇa:—O son of Kausalyā, the Himālaya mountain pays his respect to you even here; (for,) here comes an antelope with golden flanks.

53 Rāma:—It is due to the great influence of your Reverence.

54 Sītā:—I am glad that my lord deserves congratulation.

55 Rāma:—No, no.

It is due to the favourable fortunes of the father, if the antelope comes here of its own accord. It, therefore, deserves a place in the (obsequial) worship of the father. O Maithilī, tell Lakṣmaṇa to fetch it here. (13)

56 Sītā:—I say, my lord, Lakṣmaṇa has (already) been ordered to go forth to receive the head of our hermitage, returning from his tour of pilgrimage.

57 Rāma:—Then I shall go myself.

58 Sītā:—And what shall I do (in the meanwhile), my lord?

59 Rāma:—Be in attendance upon this venerable ascetic.

60 Sītā:—Just as my lord bids me to do.

Exit Rama.

61 Rāvaṇa:—Oh! This Rāghava was just waiting upon me with materials of worship. And now, neglecting that worship (i. e. the reception of the guest), he makes ready his bow, as soon as he observes a running antelope.

Oh! How great is his strength! How great his prowess! How great his mental capacity! And how great his speed! And hence it is but appropriate that this world is pervaded by the two little letters in the word 'Rāma'. (14)

This antelope, going beyond the reach of an arrow by one bound, has entered the thickest part of the forest.

62 SĪTĀ:—*To herself.* Being separated from my lord, I am afraid to stay here.

63 RĀVAṆA:—*To himself.*

Now that Rāma has been enticed away by my enchantment, I shall carry off this young weeping Sītā, left here alone, from this penance-grove, just as a libation, unaccompanied by any Mantra, is spirited away (by demons). (15)

64 SĪTĀ:—I shall, therefore, enter the hut. *Wishes to go.*

65 RĀVAṆA:—*Resuming his real form.* Stop, Sītā, stop.

66 SĪTĀ:—*With fear.* Ha! Now who is he!

67 RĀVAṆA:—Do you not know?

O broad-eyed one, on seeing the disfigurement of (my sister) Śūrpaṇakhā, and on hearing my brothers (Khara and Dūṣaṇa) killed, I, that Rāvaṇa, by whom gods, such as Indra and others, together with the collection of demons, have been vanquished in a battle, have come here with the intention of carrying you off, after inveigling with my devices Rāma, who is possessed of great strength, but whose mind is puffed up with pride. (16)

68 SĪTĀ:—Alas! Is it Rāvaṇa! *Starts to go.*

69 RĀVAṆA:—Ah! Having come within the purview of the eyes of Rāvaṇa, where can you go?

70 SĪTĀ:—Protect me, my lord, protect me! Protect me, O Lakṣmaṇa, protect me.

71 RĀVAṆA:—O Sītā, listen to my prowess.

Indra has been defeated ; the god of wealth (Kubera) has been shaken ; the moon has been drawn down; and the son of the sun (Yama) has been crushed. Oh ! Fie upon that heaven, which has been resorted to by the terrified gods. The earth (alone) is blessed, where Sītā is residing. (17)

72 SĪTĀ:—Protect me, my lord, protect me ! Protect me, O Lakṣmaṇa, protect me !

73 RĀVAṆA:—

For your assistance you may invoke either Rāma, or Lakṣmaṇa, or even the deceased King Daśaratha. What harm can there be to me by these appeals (of yours), addressed to these wretched persons ? Young ones of the deer cannot assault a tiger (18)

74 SĪTĀ:—Protect me, my lord, protect me ! O Lakṣmaṇa, protect me !

75 RĀVAṆA:—

O broad-eyed one, why are you crying out like that You should look upon me, as you look upon your husband. Although endowed with ample strength and assisted by all the gods, this Rāma (of yours) will never be able to fight with me. (19)

76 SĪTĀ:—*With anger*- You are cursed !

77 RĀVAṆA:—Oh ! How great is the power of this chaste woman !

I, who, soaring high with velocity, was not scorched by the rays of the sun, am being burnt by her petty words, 'You are cursed ! '. (20)

78 SĪTĀ:—O my lord, save me, save me !

79 RĀVAṆA:—*Catching hold of Sita.* O you hermits, residing in the Janasthāna, listen, listen.

This ten-necked Rāvaṇa is departing, forcibly taking Sītā with him. Let Rāma show his prowess, if he has any respect for the responsibilities of his Kṣatriya race. (21)

80 SĪTĀ:—Save me, O my lord, save me.

81 RĀVAṆA:—*Moving about and seeing.* Oh! This Jaṭāyu, who has convulsed this portion of the forest by the production of a violent breeze by means of his wings, is rushing in this direction (to assault me) with his terrible beak. Ah! Wait now.

I shall despatch you to the house of the god of death with your body saturated with streaks of blood, issuing from the wounds, caused by your wings being cut off by a sword drawn by my hand. (22)

Both depart.

End of Act V.

ACT VI

Then enter two old hermits.

1 Both the hermits :—

O you, (who are the denizens of this forest), save, save (Sītā from Rāvaṇa).

2 First:—

Just as a female deer is snatched away by one (a tiger), prowling at midnight, this Sītā is insultingly being carried off by the lord of the night-walking demons, who has got a complexion like that of a garland of blue-lotuses and who is chuckling (in derision) so as to show his teeth which are white and shining like lotus-stalks. (1)

3 Second:—Here indeed this respectable Vaidehī

Is being forcibly taken away, like the fruit of penance, from this penance-grove, by the villainous ten-mouthed Rāvaṇa,—Vaidehī, who, (in her present situation), appears like a female serpent, quivering in a serpentine manner, and like a flowering creeper, being shaken (by a breeze). (2)

4 BOTH:—O you, (who are the denizens of this forest), save, save (Sītā from Rāvaṇa).

5 FIRST:—*Looking upwards.* Oh! Challenging Rāvaṇa with the words, 'Where do you go, while I am here?', this Jatāyu, simultaneously with the words of the challenge, has soured up into the sky with the intention of repaying his debt of gratitude towards Daśaratha.

6 SECOND:—Here Rāvaṇa is turning back with his eyes rolling round with resentment.

7 FIRST:—Here comes Rāvaṇa.

8 SECOND:—And here is Jatāyu.

9 BOTH:—Oh! Here commences a fight in the firmament.

10 FIRST:—O Kāśyapa, Kāśyapa, look at the strenuousness of the lord of the flesh-eating vultures.

Having assailed with his wings, the steady Jatāyu is employing his counter-movements against his opponent, whom he has made the object of all his powerful onslaughts; and with the two jaws of his beak he is endeavouring to engulf him, so that Rāvaṇa may be torn to pieces by his well-polished and pointed grinders. And a mass of flesh, hideous to look at, is being extracted (by Jatāyu) from the chest (of Rāvaṇa) by means of his talons, piercing like iron nails, just as a portion of some rock is severed by the edges of the thunderbolt from a mountain, uneven on account of its being shattered. (3)

11 SECOND:—Alas! That lord of the flesh-eating vultures has been struck on the right shoulder by the angry Rāvaṇa with his sword!

12 BOTH:—Oh! Alas! This respectable Jatāyu has fallen down.

13 FIRST:—Oh! Misery! Here indeed the respectable Jatāyu,

Having made the strongest possible effort in proportion to his power, having disregarded the enemy as if he were a toy peacock, and having eclipsed the glittering lustre of the lord of the nightwalking demons, has (at last) fallen down like a forest tree broken by a big elephant. (4)

14 BOTH:—May he deserve to go to the celestial world.

15 FIRST:—Kāśyapa, come on. Let us communicate this event to the respectable Rāghava.

16 SECOND:—Surely, it is the first thing that must be done.

Both exeunt.

End of the Interlude.

Then enters the Chamberlain.

17 CHAMBERLAIN:—Oh! Who is here, keeping watch at the golden gate-way?

Entering.

18 PRATIHĀRĪ:—Noble one, I, Vijayā, (am keeping the watch). What is to be done?

19 CHAMBERLAIN:—O Vijayā, tell, tell the prince Bharata that the respectable Sumantra, who had gone to Janasthāna to see Rāma, has come back.

20 PRATIHĀRĪ:—O noble one, I hope the respectable Sumantra must have come back with his object fulfilled.

21 CHAMBERLAIN:—Madam, I do not know that.

But having just now seen Sumantra, who has come back, with his face scorched by the fire of grief, stored in his heart, my mind has become uneasy. (5)

22 PRATIHĀRĪ:—My mind (also), O noble one, becomes disturbed on hearing this.

23 CHAMBERLAIN:—Madam, why are you then waiting? Tell (the message) at once.

24 PRATIHĀRĪ:—Noble one, here I go to tell it. *Exit.*

25 CHAMBERLAIN:—*Seeing.* Oh! This respectable prince, Bharata, wearing bark garments and having his head rendered tawny on account of the collection of the multifarious matted hair, is coming in this very direction, with his heart full of curiosity created by the arrival of Sumantra,—

This splendid Bharata,

The collection of whose good qualities is well known, who is the destroyer of his enemies, who is the distinguishing mark of the solar race, who is like the lord of gods, who is discharging the duty of protecting the whole earth in obedience to the order (of his brother), and whose gait is like that of a stately young elephant. (6)

Then enters Bharata and Pratihari.

26 BHARATA:—Is it so? O Vijayā, has the respectable Sumantra come back?

Has the respectable Sumantra, who had gone before to see the noble Rāma, after I returned on securing a favour (in the form of the wooden shoes) and a pledge (of returning after fourteen years), come back here, seeing Rāma who is attractive to the eyes, intelligence and mind of the subjects? (7)

27 CHAMBERLAIN:—*Approaching.* May the prince be victorious.

28 BHARATA:—Well, where is the respectable Sumantra?

29 CHAMBERLAIN:—Here at the golden gateway.

30 BHARATA:—Then, let him be ushered at once.

31 CHAMBERLAIN:—As the prince commands.

Exeunt Both.

Then enter Sumantra and Pratihari.

32 SUMANTRA:—*With grief.* Alas! Oh! Alas!

I have experienced (the pangs for) the death of the king; I have also witnessed the calamity (of banishment, inflicted) on the son of the king; and now I have heard about the disappearance of Maithilī; (and therefore, I am of opinion that) my (long) life has, as it were, committed a great fault in respect of its very virtue (of being long) (8)

33 PRATIHĀRĪ:—*Addressing herself to Sumantra.* May the noble one come forward. Here is the lord. May the noble one come forward.

34 SUMANTRA:—*Approaching.* May the prince be victorious.

35 BHARATA:—O respectable one, I hope you have seen (Rāma), the (incarnate) filial affection exhibited before all the people; I hope you have seen (Sītā), the prototype of the virtuous life of Arundhatī, reproduced in another form; I hope you have seen Lakṣmana, (the type of) fraternal good feeling, which has taken upon itself (the miseries of) an exile without any necessity.

Sumantra stands in a pensive mood.

36 PRATIHĀRĪ:—Indeed, the prince is putting the question to the noble one.

37 SUMANTRA:—Madam, is he asking me ?

38 BHARATA:—*To himself.* His affection must indeed be very great. He appears to be absent-minded owing to his agony. *Aloud.* Did your honour come back from (the middle of) your path (without going to your destination) ?

39 SUMANTRA:—O prince, having started for Janasthāna to see Rāma in accordance with your order, how shall I come back from the middle (of the path) ?

40 BHARATA:—Then, is it that they did not show themselves (to you) either out of anger or shame ?

41 SUMANTRA:—O prince,

Whence can there be anger in the case of those who are virtuous, or shame in the case of those whose minds are controlled by thoughtfulness ? But I saw that penance-grove to be solitary, and devoid of them. (9)

42 BHARATA:—Did you hear as to where they must have gone ?

43 SUMANTRA:—They say that there is one Kiskindhā, which is a place of residence of the forest-dwelling monkeys. It was heard that they went to that place.

44 BHARATA:—Alas ! The monkeys are indeed incapable of appreciating any special features (in the conduct) of human beings ; and hence, they (Rāma and others) must be living there uncomfortably.

45 SUMANTRA:—Prince, although belonging to the animal tribe, the monkeys appreciate any good done to them.

46 BHARATA:—O respectable one, how do you say it ?

47 SUMANTRA:—

One Sugrīva was driven away from his throne by his elder brother, Vālin ; but he (Sugrīva), deprived of his wife and living on a mountain, was relieved by Rāma, who was in an identical predicament. (10)

48 BHARATA:—O respectable one, what do you mean by saying that Rāma was in an identical predicament?

49 SUMANTRA:—*To himself.* Alas! I have as good as revealed the whole thing *Aloud.* Prince, it is nothing. I meant identity in the loss of the kingdom (only).

50 BHARATA:—O respectable one, why do you conceal (the real thing from me)? If you do not tell the truth, you will be called upon to do so in the name of the feet of the great king, gone to heaven.

51 SUMANTRA:—What help? Listen.

Rāma opened hostilities with the great demon for the sake of the sages, And for that reason Sītā has been carried away by Rāvaṇa by having recourse to enchantment. (11)

52 BHARATA:—How? Do you say that Sītā has been carried away? *Falls into a swoon.*

53 SUMANTRA:—Be consoled, be consoled.

54 BHARATA:—*Recovering his senses.* Oh! Alas!

Severed from his father and his relatives, and suffering from severe hardship in the forest region, my noble brother, being now in addition visited by the separation from his wife, appears to be like the over-clouded moon, divested of the lustre. (12)

Oh! What shall I do now?—Very well, I see. The respectable one should come with me.

55 SUMANTRA:—As the prince orders.

Both walk about.

56 SUMANTRA:—Don't, indeed, O prince, don't go inside. It is the quadrangle of the queens.

57 BHARATA:—In this very place I have to do some business. Oh! Who is here at the gate?

Entering.

58 PTATIHĀRĪ:—May the prince be victorious. I am Vijayā.

59 BHARATA:—O Vijayā, announce my arrival to the queen.

60 PRATIHĀRĪ:—To which of the queens?

61 BHARATA;—To her who wishes me to be a king.

62 PRATIHĀRĪ:—*To herself.* Ha! What can this be? *Aloud* My lord, just as you command. *Exit.*

Then enter Kaikeyi and Pratihari.

63 KAIKEYĪ:—O Vijayā, is Bharata come to see me?

64 PRATIHĀRĪ:—Yes, Madam.—The respectable Sumantra has come from the vicinity of the prince, Rāma. And with him the prince Bharata, it appears, wishes to see the queen.

65 KAIKEYĪ:—*To herself.* Well, on what (fresh) ground is Bharata likely to reproach me?

66 PRATIHĀRĪ:—Madam, should the prince be ushered in?

67 KAIKEYĪ:—Go and usher him in.

68 PRATIHĀRĪ:—Yes, my madam. *Walking and approaching.* May the prince be victorious. You can come in.

69 BHARATA:—O Vijayā, did you make the announcement?

70 PRATIHĀRĪ:—Yes.

71 BHARATA:—Then let us go in.

Both Bharata and Sumantra enter.

72 KAIKEYĪ:—My dear son, Vijayā says, Sumantra has come from the vicinity of Rāma.

73 BHARATA:—I am going to communicate to your ladyship a still more agreeable news than this.

74 KAIKEYĪ:—Dear one, should Kausalyā and Sumitrā also be called?

75 BHARATA:—It is not to be divulged to them (lit. heard by them).

76 KAIKEYĪ:—*To herself.* Oh! What indeed can this mean? *Aloud.* Say, dear son.

77 BHARATA:—Listen.

Sītā, the wife of him, who, having abandoned his kingdom, went to a forest in obedience to your behest, has been stolen away! Your desire is (now) fulfilled. (13)

78 KAIKEYĪ:—Alas!

79 BHARATA:—

Oh! Alas! The powerful and thoughtful kings of the race of Ikṣwāku have to pocket the insult of a daughter-in-law of theirs (Sītā) being carried away in consequence of their having for once secured your ladyship for their daughter-in-law. (14)

80 KAIKEYĪ:—*To herself.* Well, now it is the time to disclose (the secret). *Openly.* My dear son, you are not aware of the curse of the great king.

81 BHARATA:—What! Was the great king cursed?

82 KAIKEYĪ:—Sumantra, narrate (the incident) in detail.

83 SUMANTRA:—Just as your ladyship commands. Prince, listen. Formerly, the son of a great blind sage,—son, who was the very eye to his eyeless father, while filling an earthen jar (with water) in a certain lake,—was killed by the great king, while on a hunting tour, with an arrow, striking in pursuance of a sound, with the supposition that there must be some wild elephant there,—a supposition that was given rise to by the sound (of the earthen jar) imitating the roaring of an elephant in the forest.

84 BHARATA:—Do you say that he was killed? Oh! God forbid! What followed next?

85 SUMANTRA:—Then, seeing him (his son) reduced to such a condition,

That sage, who ever uttered only the (unchangeable) truth, said, at the end of his mourning, "O you! Just like myself, you also shall die out of grief for your son." (15)

86 BHARATA:—This is really terrible !

87 KAIKEYĪ:—Dear one, for this reason, and never for any avarice of the kingdom (on my part), was our beloved son, Rāma, sent to the forest by taking the (whole) blāme on myself. The inevitable curse of the great sage could not be carried out except with the banishment of the son.

88 BHARATA:—Then, why was not I sent to the forest, when the separation from a son could as well be effected by my banishment ?

89 KAIKEYĪ:—O dear one, the separation from you, who were living at the house of your maternal uncle, had grown customary.

90 BHARATA:—And for what reason was the number of fourteen years fixed upon ?

91 KAIKEYĪ:—Dear one, although I wanted to say 'fourteen days,' the words 'fourteen years' slipped out owing to my mind becoming perturbed.

92 BHARATA:—There is (a good deal of) skilfulness in explaining (this) in such a plausible way. But was this known to (any other) elderly persons ?

93 SUMANTRA:—Prince, it was known and consented to (also) by Vasiṣtha, Vāmadeva and others.

94 BHARATA:—Oh ! These persons are indeed the (most unquestionable) authority in all the three worlds. I am glad that you have been proved to be guiltless. Mother, you were charged by me, in whose mind exasperation was excited in consequence of my fraternal affection ; but you should forgive me all that. Mother, I bow down to you.

95 KAIKEYĪ:—Dear one, what mother, indeed, will not forgive the fault of her beloved son ? Get up, get up. What is the fault here?

96 BHARATA:—It is a great favour to me.—Now I take leave of your ladyship. Even today I am arousing (for starting) the whole assemblage of kings for the assistance of my noble brother. I now,

Shall render the shore of the sea darkened by the intoxicated elephants and occupied by the camps of my numerous armies; and by reason of my troops crossing the ocean I shall reduce it, together with Rāvaṇa, to a condition of languidness. (16)

Oh! There is something like a noise. Ascertain at once from whence the noise arises.

Entering.

97 PRATIHĀRĪ:—May the prince be victorious. Hearing this news, the eldest queen has fallen into a swoon.

98 KAIKEYĪ:—Ah!

99 BHARATA:—How now? Has the mother fallen into a swoon?

100 KAIKEYĪ:—Come, my son, we shall help the noble queen to recover her senses.

101 BHARATA:—Just as my mother wishes.

Exeunt all.

End of Act VI.

ACT VII

Then enters a hermit.

1 HERMIT:—O Nandilaka, Nandilaka.

Entering.

2 NANDILAKA:—O noble one, here I am.

3 HERMIT:—Nandilaka, the head of the hermitage says:—Having destroyed Rāvana, who had stolen away his wife and who was harassing all the three worlds, and having enthroned Bibhīṣaṇa, whose conduct has nothing in common with that of the rest of the demons and who has got for his adornment a collection of several good qualities, this respectable Rāma, who is attractive like the moon in the cloudless autumnal sky, and who is surrounded by the chiefs of Bears, Demons and Monkeys, has come here together with the respectable Sītā, whose pure character has been testified by gods and godly sages. This day, therefore, in this hermitage, everything that can possibly be prepared in conformity with our facilities, should be held in readiness.

4 NANDILAKA:—Noble one, every thing will be kept in readiness; but—

5 HERMIT:—What is it (that you want to say)?

6 NANDILAKA:—Here there are demons, belonging to Bibhīṣaṇa. The head of the hermitage should take the responsibility (upon himself) of catering for these demons.

7 HERMIT:—Why so?

8 NANDILAKA:—Because they devour (men).

9 HERMIT:—Enough, enough of this apprehension. These demons are really under the complete control of Bibhīṣaṇa.

10 NANDILAKA:—Here (then) is my bow to that saint amongst the demons. *Exit.*

11 HERMIT:—*Seeing.* Oh, here comes this respectable Rāghava, who,

The lord of men, is just coming down from his balloon to the surface of the earth, while he is being eulogised by the numerous well-pleased sages to the effect, " Be victorious, O you best of men. Your second enemy (if there be any) may also be vanquished by you. And this earth, enjoying an undivided sovereignty, may be governed by you." (1)

May your honour be victorious. *Exit.*

End of the mixed Interlude.

Then enters Rama.

12 RĀMA:—Oh!

Having destroyed Rāvaṇa, in whom (a great deal of) strength and energy had accumulated; having recovered Sītā, who is accomplished with all the good qualities in the world, and who has been proved to be chaste (by the ordeal of fire); and having carried into effect the order of (my) father in all its entirety; I have again come to the place of the forest residence of the sages. (2)

Maithilī, who has gone inside for offering her salutations to the hermit-women, is, indeed, tarrying long. *Seeing.* Oh! This Vaidehī,

The daughter of the lord of the Janakas, is slowly coming (towards me),—Vaidehī, who is being (variously) addressed by the wives of the hermits according to their different ages, as 'friend,' as 'Sītā,' as 'Jānakī,' and as 'daughter-in-law', but with great affection in all cases. (3)

Then enters Sita and a hermit-woman.

13 HERMIT-WOMAN:—Friend, here is your husband. Approach him. It is unbearable to see you alone.

14 SĪTĀ:—Oh! Even now all this, as it were, appears to me as difficult to be believed. *Approaching.* May my lord be victorious.

15 RĀMA:—Maithilī, do you remember that this Janasthāna was once our dwelling place? I hope, here you recognize the trees, which were looked upon (by you) as your sons.

16 SĪTĀ:—I do, I do. These trees, which were formerly so small that one had to look downwards to see their leaves, have now grown so high that they can be seen only when the eyes are turned upwards.

17 RĀMA:—It is (always) so. For, Time produces elevations where there are depressions. Maithilī, do you remember that at the bottom of this seven-leaved tree a herd of deer got frightened on seeing Bharata, as he was wearing white garments?

18 SĪTĀ:—My lord, I remember it very well.

19 RĀMA:—Here is this great bank (of Godāvarī), which was the witness of our penance. Here we observed the golden-flanked antelope, while we were sitting here and contemplating as to how the Srāddha ceremony of our father was to be performed.

20 SĪTĀ:—Ha! O my lord, do not, do not mention it. *Trembles with fear.*

21 RĀMA:—Enough, enough of being afraid. I am simply referring to the past time. *Looking towards the quarters.* Oh! whence, indeed,

Is this dust, as white as the *Lodhra* flower, rising up, and, being scattered by the wind, is pervading all the quarters? So also whence is it that the sound of the conch-shells, augmented by the deep noise of the thundering of drums, is transforming this forest into a city. (4)

Entering.

22 LAKṢMAṆA:—May the noble one be victorious. O noble one,

Affectionate towards his brother and desirous to see you, this Bharata has come here, accompained by the mothers and followed by a large army. (5)

23 RĀMA:—Dear Lakṣmaṇa, has Bharata come here?

24 LAKṢMAṆA:—Yes, my lord.

25 RĀMA:—Maithilī, widen your eyes in order to see Bharata, who is accompanied by your mothers-in law.

26 SĪTĀ:—My lord, Bharata has come at the most desired hour.

Then enters Bharata together with the mothers.

27 BHARATA:—

With my heart gladdened and with my relatives following me, I have this day come to see, together with his wife, my elder brother, who is freed from those various calamities of diversified dimensions, just as the clear moon in the autumn is relieved from the clouds. (6)

28 RĀMA:—Mothers, I salute you.

29 All the Mothers:—O dear son, be long-lived. We are glad to congratulate ourselves that we are able to see you, safe and with your vow fulfilled, in the company of your wife.

30 RĀMA:—It is a favour to me.

31 LAKṢMAṆA:—Mothers, I salute you.

32 All the Mothers:—Dear one, be long-lived.

33 LAKṢMAṆA:—It is a favour to me.

34 SĪTĀ:—Noble ladies, I salute you.

35 All the Mothers:—O dear one, be in the enjoyment of auspiciousness for a long time.

36 SĪTĀ:—It is a favour to me.

37 BHARATA:—O noble brother, I salute you. I am Bharata.

38 RĀMA:—Come, come, my dear brother. May it be well with you! O prince of the Ikṣwāku race, may you be long-lived.

Spread out your bosom, just like the (two) planks of a door, and embrace me with the pair of your fleshy arms; raise up this face of yours, which (in point of beauty) almost resembles the autumnal moon, and gladden this body (of mine), which is scorched with sorrows. (7)

39 BHARATA:—It is a favour to me. O noble Sītā, I salute you. I am Bharata.

40 SĪTĀ:—Be in the company of my lord for a long time.

41 BHARATA:—It is a favour to me. O noble brother, Lakṣmaṇa, I salute you.

42 LAKṢMAṆA:—Come, come, my dear brother. Be you long-lived. Embrace me closely. *Embraces.*

43 BHARATA:—It is a favour to me. O noble Rāma, you should (now) accept the burden of the kingdom.

44 RĀMA:—Why, O dear one ?

45 KAIKEYĪ:—O dear son, this is indeed a long-cherished desire.

Then enters Śatrughna.

46 ŚATRUGHNA:—

My mind has grown impatient to see my elder brother, the destroyer of Rāvaṇa, who was afflicted with the diverse difficulties, but the splendour of whose (good) qualities is not affected (by them at all). (8)

Approaching. Noble brother, I, Śatrughna, am saluting you.

47 RĀMA:—Come come, dear one! May it be well with you. Be you long-lived.

48 ŚATRUGHNA:—It is a favour to me.—O noble Sītā, I salute you.

49 SĪTĀ:—Dear one, be long-lived.

50 ŚATRUGHNA:—It is a favour to me,— O noble Lakṣmaṇa, I salute you.

51 LAKṢMAṆA:—May it be well with you. May you be long-lived.

52 ŚATRUGHNA:—It is a favour to me,—O my noble brother, Rāma, having made preparations for the coronation, these (two) sages, Vasiṣṭha and Vāmadeva, together with the citizens, are desirous of seeing you.

Just like a lotus, bedewed with (drops of) water, these multitudes of sages wish to see your face, bathed beforehand, with your permission, (by way of coronation), with holy water, personally brought by the sages from the different small and great rivers. (9)

53 KAIKEYĪ:—Go, my son, and be pleased to accept the coronation.

54 RĀMA:—Just as the mother wishes. *Exit.*

55 *Behind the curtain.* May your honour be victorious. May the master be victorious. May the great king be victorious. May the lord be victorious. May the auspicious-faced one be victorious. May the noble one be victorious. May the destroyer of Rāvaṇa be victorious.

56 KAIKEYĪ:—Here the preceptors and the chamberlains, multiplying the cry of victory in respect of my son, are paying their homage to him by their benedictions.

57 SUMITRĀ:—Citizens, servants and sages are augmenting the acclamations of victory in respect of my son.

58 *Behind the curtain.* O sages, dwelling in Janasthāna, listen, listen.

Having dispelled the abnormal flow of darkness, arising from the enemy (Rāvaṇa), by means of rays in the form of his bravery, just as the sun drives away the darkness (by means of his rays), and having regained Sītā, who deserves to be protected from every sort of evil, Rāma, who is pleasing to all the people, has (now) commenced to govern the earth. (10)

59 KAIKEYĪ:—Oh! I am glad that the proclamation of the success (the successful crowning) of my son is being thus circulated.

Then enters Rama, with the coronation ceremony completed, and waited upon by his retinue.

60 RĀMA:—*Looking towards the sky.* O my father, (now by this coronation) you should attain gratification even in the celestial region and do away with your dejection. The act of coronation, which you wished to see accomplished in my case, has now been gone through. I have actually become the king on this earth, bearing the honourable burden (of royalty). And I have undertaken the protection of the people in conformity with (the rules of) law. (11)

61 BHARATA:—

I do not get (sufficient) satisfaction, although, as at the new moon, I am looking (for a long time) at my noble brother, who has acquired the title of a king, on whose head the royal umbrella is being held, who is wearing a resplendent crown, who is bathed with waters from holy places, who is possessing all the paraphernalia of sovereignty, and who is being saluted by crowds of people. (12)

62 ŚATRUGHNA:—

By this coronation of our noble brother our race has got its stain washed off; and it again recovers its splendour, just as the world does by the rising of the moon. (13)

63 RĀMA:—Dear Lakṣmaṇa, I have obtained the kingdom.

64 LAKṢMAṆA:—I congratulate you upon that.

Entering.

65 CHAMBERLAIN:—May the great king be victorious, Here the respectable Bibhīṣaṇa craves your permission,—and also Sugrīva, Nīla, Mainda, Jāmbavat, Hanūmat, and others, who have accompanied you, crave your permission,—to submit their congratulations to you.

66 RĀMA:—Say to them that Rāma deserves these congratulations (only) owing to the assistance of his allies (namely, yourselves).

67 CHAMBERLAIN:—Just as the great king commands.

68 KAIKEYĪ:—I am fortunate indeed. (Now) I (only) wish to see this grand function (performed) in Ayodhyā.

69 RĀMA:—You will see it. *Seeing.* Oh! all this forest is shining like the sun with (some) lustres. *Thinking.* Oh! I see. Puṣpaka, the ballon of Rāvaṇa, is hovering in the sky. This balloon, according to the condition agreed upon, presents itself as soon as it is thought of. So, all should ascend it.

All ascend.

70 RĀMA:—

This very day I shall go to the city of Ayodhyā, accompained by my relatives and friends.

71 LAKṢMAṆA:—

And this very day may the citizens see you placed on the throne, just as they see the moon accompanied by the constellations, appearing on the rising mountain. (14)

72 *Epilogue.*

Just as Rāma, united with Jānakī and his relatives, is governing the earth, similarly our king, endowed with all the splendour, may rule over this earth of ours. (15)

Exeunt Omnes.

End of Act VII.

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CRITICAL AND EXPLANATORY NOTES

ON THE

PRATIMA NATAKA

ACT I

1. The सूत्रधार, according to the stage direction, नान्द्यन्ते ततः प्रविशति सूत्रधारः, makes his entrance on the stage after the नान्दी is recited (evidently not on the stage, but behind the curtain). The नान्दी is technically defined as follows:—

आशीर्वचनसंयुक्ता नित्यं यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥
देवद्विजनृपादीनामाशीर्वचनपूर्विका ।
नन्दन्ति देवता यस्यां तस्मान्नान्दीति कीर्तिता ॥

As regards the extent and the contents of a नान्दी the following verse gives the details:—

अष्टभिर्दशभिर्वापि नान्दी द्वादशभिः पदैः ।
आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखम् ॥

But the word पद in the first line of the above-quoted verse is variously interpreted by different writers. The different meanings are summarised in the following verse :—

श्लोकपादं पदं केचित् सुप्तिङन्तमथापरे ।
परेऽवान्तरवाक्यं च पदमाहुर्विशारदाः ॥

Again, as to the number of these नान्दी verses Prof. Wilson says :—This benediction may consist of one, two or three stanzas. The more ancient writers rarely exceed two ; but those of later date extend the नान्दी to three or four.

In all the plays the नान्दी verses, one, two, three, four, or as many as there may be, are recited on the stage by somebody, other than the सूत्रधार ; and after that the सूत्रधार makes his entrance there. But in the case of all the plays of भास there are no such नान्दी verses

to be recited by anybody on the stage. But it is to be supposed from the stage direction, नान्द्यन्ते ततः प्रविशति सूत्रधारः, appearing at the very beginning of his plays, that the नान्दी verses, whatever they may be (not being incorporated into the body of the play), must have been recited by somebody behind the curtain, and after that the सूत्रधार presents himself on the stage; and thus all his plays commence with the सूत्रधार (सूत्रधारकृतारम्भ). And this peculiarity of भास's plays has been corroborated by बाण at the beginning of his हर्षचरित in the following verse :—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

But from this it is not to be supposed that there is nothing like a नान्दी in the dramas of भास. Almost all the first verses of his dramas have the appearance of a नान्दी, (although they are not so called by the poet) with this difference that they come after the stage direction, नान्द्यन्ते ततः प्रविशति सूत्रधारः, and are recited by the सूत्रधार himself.

And in conformity with this practice of भास, the first stanza here, viz.,सीताभवः पातु सुमन्त्रतुष्टः &c., may be looked upon as the नान्दी of the प्रतिमानाटक. This नान्दी, as described in आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखम् above, principally opens with an आशीः (benediction) in the words 'सीताभवः पातु &c.,' but it also indirectly contains वस्तुनिर्देश by means of the use of the words सीता, सुमन्त्र, सुग्रीव, राम, लक्ष्मण, रावण, प्रतिमा, बिभीषण and भरत. The use of these names, with a double intendre in them, has also brought about the मुद्रालंकार here, which is thus defined in the कुवलयानन्द :—

सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः ।

The प्रकृतार्थ (subject matter in hand) here in the present नान्दी is the offering of the benediction that 'God may save you'. But words, employed to convey that sense of the benediction, also simultaneously suggest by means of श्लेष that the present play represents the story of राम, containing the characters of सीता. सुमन्त्र, सुग्रीव &c. This method of suggestion, or in other words, this मुद्रालंकार has also been resorted to by भास for his benedictory stanzas in three more plays of his, viz. पञ्चरात्र, प्रतिज्ञायौगन्धरायण and स्वप्नवासवदत्त. But in all these four cases of भास's मुद्रालंकार his attempt at suggesting the

future events of the play has proved to be clumsy, unhappy and tasteless. The commentary of the कुवलयानन्द on the मुद्रालंकार cites a good example of the अलंकार from the अनर्घराघव as follows:—यथा अनर्घराघवे। 'यान्ति न्यायप्रवृत्तस्य तिर्यञ्चोऽपि सहायताम्। अपन्थानं तु गच्छन्तं सोदरोऽपि विमुञ्चति॥' इति सूत्रधारवचनेन वक्ष्यमाणरामरावणवृत्तान्तसूचनमिति बोध्यम्। Even the stanza, 'भीष्मद्रोणतटां जयद्रथजलां गान्धारराजह्रदाम् &c.' which भास himself has used as introductory to his play of ऊरुभङ्ग, is a very fine instance of the मुद्रालंकार as well as of the रूपकालंकार. But the mere stringing together of the names of the characters of a play in its first stanza, as is done here in सीताभवः पातु सुमन्त्रतुष्टः &c., conveys no charm.

In the verse, सीताभवः पातु &c., सुग्रीवरामः (शोभना ग्रीवा यस्य एतादृशश्चासौ रामश्च) is the subject of the verb, पातु ; and it is qualified by the seven adjectives, namely, (1) सीताभवः, (2) सुमन्त्रतुष्टः, (3) सहलक्ष्मणः, (4) रावणारिः, (5) अप्रतिमः, (6) बिभीषणात्मा and (7) भरतः. Out of these the subject itself contains names of two characters, सुग्रिव and राम ; whereas the six adjectives (अप्रतिम being excepted) reveal the names of the six characters in the play, namely, (1) सीता, (2) सुमन्त्र, (3) लक्ष्मण, (4) रावण, (5) बिभीषण and (6) भरत. The seventh adjective अप्रतिम does not give the name of any character in the play, but it refers to the name of the play itself, viz. प्रतिमानाटक. This name is given to the play on account of the incident that भरत in the third act comes to know about the death of his father from the several statues (प्रतिमाs) in the statue-house. In this respect the names of अभिज्ञानशाकुन्तल, मृच्छकटिक, वेणीसंहार and मुद्राराक्षस may be compared with the name of the present play. But to try to suggest the name, प्रतिमा, by the use of the adjective, अप्रतिम, going with सुग्रीव, राम, i. e. to suggest a positive thing by its negation, is not certainly felicitous. And the suggestion is supported simply by the similar sound of प्रतिम, appearing in अप्रतिम and प्रतिमा. Again, out of the eight suggested names, (1) सीता, (2) सुमन्त्र, (3) सुग्रीव, (4) राम, (5) लक्ष्मण, (6) रावण, (7) बिभीषण and (8) भरत, it must be remembered that only six persons make their actual appearance on the stage ; whereas सुग्रीव and बिभीषण are only referred to in acts VI and VII. Another fault to be noticed in connection with the enumeration of these eight names is that no order of precedence has been observed and the names are huddled up together simply according to the convenience of the metrical composition.

सीताभवः = सीतायाः भवः (भवः क्षेमे च संसारे सत्तायां प्राप्तिजन्मनोरिति मेदिनी) क्षेमं यस्मात् स सीताभवः रामः.

सुमन्त्रतुष्टः. (1) राम, who is pleased with the noble character of the minister, सुमन्त्र; and (2) राम, who is pleased with good counsels (or with the chanting of beneficial incantations). For positions occupied by सुमन्त्र, वसिष्ठ and वामदेव cf.

अष्टौ बभूवुर्वीरस्य तस्यामात्या यशस्विनः ।
धृष्टिर्जयन्तो विजयः सुराष्ट्रो राष्ट्रवर्धनः ।
अकोपो धर्मपालश्च सुमन्त्रश्चाष्टमोऽर्थवित् ॥
ऋत्विजौ द्वावभिमतौ तस्यास्तामृषिसत्तमौ ।
वसिष्ठो वामदेवश्च मन्त्रिणश्च तथापरे ॥ रामायण. बाल० 8–4.

रावणारि can be either रावणस्य अरिः (ष.त.) or रावणः अरिः यस्य सः (ब.)

बिभीषणात्मा भरतः. It is better to keep these two words separate. But if they are joined together in one compound, गणपतिशास्त्री in his commentary explains the compound thus :—बिभीषणे रावणभ्रातरि आत्माभे आत्मसमदुःखसुखे आत्ममित्रे रतः अनुरक्तः. The fault in this explanation is that आत्माभ, having primarily the value of an adjective, ought to have preceded its noun, बिभीषण.

अनुसर्गम्. सर्गे सर्गे अनुसर्गम् (अ.) (सर्गः स्वभावनिर्मोक्षनिश्चयाध्यायसृष्टिषु । इत्यमरः.)

3. शरत्कालमधिकृत्य. In the beginning of a play the सूत्रधार generally asks his attendant, नटी or पारिपार्श्वक, to sing a song in connection with some season. In शाकुन्तल the सूत्रधार says to his नटीः—ननु इममेव तावदचिरप्रवृत्तमुपभोगक्षमं ग्रीष्मसमयमधिकृत्य गीयताम्: and in the वेणीसंहार the words of the सूत्रधार, addressed to his पारिपार्श्वक, are:—ननु अमुमेव... शरत्समयमाश्रित्य प्रवर्त्यतां संगीतकम्. In both these instances the season, that is selected, is selected with a view to make it suitable to and coincident with the time of the action which is to take place in the succeeding act or acts. The सूत्रधार of the शाकुन्तल mentions ग्रीष्म and we see that ग्रीष्म is also the season of the action of the play up to the end of the third act, as is clear from (1) मध्याह्नेऽपि ग्रीष्मविरलपादपच्छायासु वनराजीषु आहिण्ड्यते अटवीतोऽटवी (Act II); and (2) समस्तापः कामं मनसिजनिदाघप्रसरयोर्न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु (Act III). In the वेणीसंहार the पारिपार्श्वक is to sing some description of the शरदृतु; and the immediate incident, that we notice at the commencement of the first act, is

the anger of भीमसेन for कृष्ण going to propose terms of compromise to the Kauravas. And the time of कृष्ण's departure is thus given in the महाभारतः—

ततो व्यपेते तमसि सूर्ये विमलवद्गते ।
मैत्रे मुहूर्ते संप्राप्ते मृद्वर्चिषि दिवाकरे ॥
कौमुदे (*i. e.* कार्तिके) मासि रेवत्यां शरदन्ते हिमागमे ॥ &c.
भगवद्यानपर्व 83-7

But this principle of the unity and contiguity of time does not appear to have been respected by भास in recommending his नटी to sing about the शरत्काल (autumnal season) here. For this शरत्काल does not at all agree with the time of the event of the first act, viz. राम's coronation, which was to take place on the tenth day of the first fortnight of the month of चैत्र. For cf.

इति प्रत्यर्चितान् राजा ब्राह्मणानिदमब्रवीत् ।
चैत्रः श्रीमानयं मासः पुण्यः पुष्पितकाननः ।
यौवराज्याय रामस्य सर्वमेवोपकल्प्यताम् ॥ अयोध्या० 3-4

and अद्य चन्द्रोऽभ्युपगमत्पुष्यात्पूर्वं पुनर्वसुम् ।
श्वः पुष्ययोगं नियतं वक्ष्यन्ते दैवचिन्तकाः ॥ अयोध्या० 4-21

Also compare the following extract from the तिलकव्याख्या commentary at the end of सर्ग 108 from the युद्धकाण्डः—

चैत्रे पुष्यनक्षत्रेऽयोध्यातो वनं प्रति रामस्य प्रस्थानमिति स्पष्टमयोध्याकाण्डे चैत्रे पुष्यश्च शुक्लपक्षे एव,तत्रापि नवम्यादिदिनत्रये एवेति स्पष्टमेव ज्योतिषादौ । तत्र नवमी रिक्तात्वादाभिषेकायोग्या. दशम्येव तु पूर्णत्वाद्योग्या । &c.

अस्मिन् हि काले. If the नटी has already commenced to sing a song about the autumnal season, as in I. 4, where is the necessity of a reason being given for doing so (indicated by हि in अस्मिन् हि काले)? It must, therefore, be supposed that the नटी is only commencing to sing.

5. काशांशुकवासिनी. This is an adjective that can go with हंसी, as well as प्रतिहाररक्षी With the latter its primary meaning, 'wearing a cloth white as the काश flower, ' is all right. But as a हंसी cannot be supposed to actually wear a white garment, the meaning in that case should, by लक्षणा, be taken to be 'appearing white like a काश flower.' For the proverbial whiteness of काश cf. शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि । काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ स्वप्न० IV. 7.

But गणपतिशास्त्री, perhaps to avoid the लक्षणा, interprets it thus:— काशांशुः काशपुष्पप्रभा (बहु०) and कवासिनी जलवासिनी च (कर्मधा०).—चरति... सुसंहृष्टा is an incomplete speech, it being interrupted by the words, 'आर्य आर्य,' uttered by the प्रतिहारी from behind the curtain (No. 6), and is completed in speech No. 7 by the line, मुदिता नरेन्द्रभवने &c.

7. प्रतिहाररक्षी. This same form of the word occurs in ततो नृपाणां श्रुतवृत्तवंशा पुंवत्प्रगल्भा प्रतिहाररक्षी (रघुवंश VI 20), where मल्लिनाथ explains it thus :-प्रतिहारं द्वारं रक्षतीति कर्मण्यण्प्रत्ययः 'टिड्ढाणञ्' इत्यादिना ङीप्.

स्थापना. भास uses the technical word स्थापना in eleven out of his thirteen plays, whereas he uses no such expression at all in बालचरित and has no such portion as a स्थापना or प्रस्तावना in कर्णभार. स्थापना = प्रस्तावना (प्रविश्य स्थापकस्तद्वत्काव्यमास्थापयेत्ततः—साहित्यदर्पण).

10. अभिषेकसंभारा आनीयन्तामिति. The things, required for the coronation, are, as described in I. 11 *infra*, छत्र, व्यजन, पटह, भद्रासन, तीर्थाम्बुपूर्णघट, पुष्यरथ &c. Out of them those, like the तीर्थाम्बु, that were to be brought from distant places, must have been brought already. So the meaning of the word, आनीयन्ताम्, used on the coronation day, must necessarily be that the things should be brought to the place of coronation and kept in readiness there; and this meaning is corroborated by the reply of the chamberlain, that every thing is kept ready (तत्सर्वं संकल्पितम्).

11. For the full details of the materials required for the coronation compare the following description from the third सर्ग of the अयोध्याकाण्ड:—

सुवर्णादीनि रत्नानि बलीन्सर्वौषधीरपि ।
शुक्लमाल्यानि लाजांश्च पृथक्च मधुसर्पिषी ॥ ९ ॥
अहतानि च वासांसि रथं सर्वायुधान्यपि ।
चतुरङ्गबलं चैव गजं च शुभलक्षणम् ॥ १० ॥
चामरव्यजने चोभे ध्वजं छत्रं च पाण्डुरम् ।
शतं च शातकुम्भानां कुम्भानामग्निवर्चसाम् ॥ ११ ॥
हिरण्यशृङ्गमृषभं समग्रं व्याघ्रचर्म च ।
यच्चान्यत् किंचिदेष्टव्यं तत्सर्वमुपकल्प्यताम् ॥ १२ ॥

सनान्दिपटहम्. नान्दि (नान्दिः or नान्दिन्) means 'pleasure or pleasant'. With other words it forms such compounds as नान्दिवृक्ष (नान्दिरुख), नन्द्यावर्त, नन्दिग्राम, नान्दिवर्धन, नन्दितूर्य, नन्दिघोष. Our नन्दिपटह here

is identical with the नन्दितूर्य above, and means 'a drum to be beaten on joyful occasions'. (आनन्दकालयोग्य: पटह:—गणपतिशास्त्री). The whole adjective, सनान्दिपटहम्, is made to qualify भद्रासनम्; but there is very little of concomitance between a पटह and a भद्रासन, as it is to be found in the usual pair of छत्र and चामर, described together here as छत्रं सव्यजनम्. Vide note on VII 1.

पुष्परथ:. Cf. याने चक्रिणि युद्धार्थे शताङ्ग: स्यन्दनो रथ:। असौ पुष्परथश्चक्रयाने न समराय यत् ॥ अमर: II 51; and the gloss on it, यच्चक्रयुतं यानं समराय युद्धार्थे न भवति असौ पुष्परथ: स्यात्। एकं सङ्ग्रामं विना य: उत्सवादौ सुखेन भ्रमणार्थे क्रीडारथ: यथा पुष्यनक्षत्रं सुखकरं तद्वद्रथोऽपीति पुष्यरथ:। पकारमध्यपाठोपि। तत्र कुसुमाकारत्वात्पुष्पमिव रथ: इति विग्रह:।

सर्वस्यास्य हि. There is no propriety in the use of हि, as no reason is to be shown here. च would have been far better.

16. संभवक. This seems to be the name of another chamberlain, who is asked to hasten the preceptor, who must evidently be somebody different from वसिष्ठ, as वसिष्ठ was already present (वेद्यां वसिष्ठ: स्थित: I. 11). But according to the verse, संदिश्य रामं नृपति: श्वोभाविन्यभिषेचने। पुरोहितं समाहूय वसिष्ठमिदमब्रवीत् ॥ (रामा० अयोध्या० 5-1) वसिष्ठ and पुरोहित are indentical. This name of संभवक occurs again in III 1 *infra*.

संगीतशालां गत्वा &c. That musical concerts and dramatic performances took place on the coronation day is clear from सर्वे च तालापचरा (तालजीविन:) गणिकाश्च स्वलंकृता:। कक्ष्यां द्वितीयामासाद्य तिष्ठन्तु नृपवेश्मनि ॥ अयोध्या० 3-18; and नटनर्तकसङ्घानां गायकानां च गायताम्। मन:कर्णसुखा वाच: शुश्राव जनता तत:॥ अयोध्या० 6-14. And भास, taking a hint from this reference in the रामायण, must have inserted the clause, संगीतशालां गत्वा नाटकीयान् विज्ञापय--कालसंवादेना नाटकेन सज्जीभवतेति. And this clause again has very conveniently helped the introduction of अवदातिका, one of सीता's female servants, who appears on the stage with a bark-garment, stolen from the custody of one आर्य-रेवा, the guardian of the theatrical articles, which she had necessarily to use in the performance of some drama on the occasion of the coronation festivity.

17. This speech should be read with speech No. 25, Act I, *infra*. अवदातिका asked for an अशोक sprout from आर्य-रेवा. She refused to give it. And, therefore, अवदातिका stole away from her store a bark-garment. But the motive was not that of theft, but of jest only. But even the

theft, committed in jest only, was working upon her mind, and in that strain she was naturally led to think about the gravity of a theft, committed with the motive of possessing oneself with what belongs to others. This, no doubt, contains a side stroke, artfully aimed at the future conduct of कैकेयी. अवदातिका is afraid (ममैतावद् भयमासीत्) for the theft, but at the same time she wants to indulge in a hearty laughter (हसितुमिवेच्छामि) for the joke of the theft, and hence there is no contradiction in the two feelings. Notice the derivation of the Marathi word, वाकळ, (an old and torn garment), from the Sk. वल्कल through Pr. वक्कळ.

25. निवृत्तरङ्गप्रयोजनम्. From this it will be too much to suppose that the whole play was over so soon. But for the interpretation of the expression in question this much at least must be presumed that the purpose of the अशोककिसलय must have been served in some earlier part of the play. But this presumption also cannot possibly be borne out, when we see अवदातिका entering with the stolen bark-garment, as soon as the प्रतिहारी, giving directions for the performance of an appropriate play, departs from the stage.

अस्माभिः. Why the plural ? If the request was not on behalf of several of her friends, मया would certainly have been more modest.

अर्हति अपराध इति. A mere sprout was asked for. Even that trifle was refused. That constituted the अपराध. And it deserved a (heavier) punishment. And therefore a वल्कल was taken away for the refusal of a किसलय.

This incident of अवदातिका's theft of the bark-garment is further referred to in speech No. I. 135.

26. Compare with this fine moral advice the counsel given by the चेटी of वसन्तसेना to सज्जलक in चारुदत्त. Act IV. when he produces the stolen ornaments of वसन्तसेना.

33. सर्वशोभनीयं सुरूपं नाम. Cf. इयमधिकमनोज्ञा वल्कलेनापि तन्वी। किमिव हि मधुराणां मण्डनं नाकृतीनाम्.—शाकुन्तल I. 20. It is very strange that a lady of the position and temperament of सीता, who only a short time ago advised अवदातिका to return the stolen bark-garment, that the offence of theft may not be aggravated, should now be ready to condescend herself to wear that very stolen garment, which belonged to some players and must have previously been worn by them. By the

by, it should be remembered here that this wearing of the bark-garment, though unwittingly gone through, is the first step in the preparation of the forthcoming exile.

35. **सौवर्णिकमिव वल्कलं संवृत्तम्.** The bark-garment, originally of an ordinary colour, now appeared as if made of gold, owing to the golden complexion of **सीता**. It is an instance of the **तद्गुण अलंकार.** Cf. **सौवर्णिकमिव** &c. with **किमेते सूर्यरश्मयः** in I. 81 *infra.*

38. The bringing of the mirror serves the purpose of bringing in the news of the coronation (I. 41).

41. **आर्यबालाकिः कञ्चुकी. बालाकि** may be the name of the **काञ्चुकीय** introduced in I. 9 *supra.* The same name of **बालाकि** appears again twice in II. 25 and 53. The name of the **काञ्चुकीय** in **बालचरित** also is **बालाकि.**

44. **प्रतीष्य** = Having received (**उपलभ्य**), gerund from **इष्** (**इच्छ्**) with **प्रति**. Cf. **एष नो स्वामी पत्रहस्तो राजशासनं प्रतीष्य (गृहीत्वा) इतोमुखो दृश्यते—शाकु०** VI; and **एषा सूर्योदये एव शिखामार्जिता प्रतीष्ट(गृहीत)नीवारहस्ताभिः तापसीभिरभिनन्द्यमाना शकुन्तला तिष्ठति–शाकु०** IV. You are saying **प्रियाख्यानकं प्रियाख्यानकम्.** But what good news have you received, with reference to which you are saying so ?

48. The character of **सीता** is very well depicted here in three (42, 46 and 48) small speeches. In 42 she hears about a coronation, but she is perfectly indifferent even about such a great event, supposing that it may be of some person in the vast kingdom. But when she is told (45) that it is the coronation of her husband himself, she is not even then overjoyed by the good fortune of her husband, but she is more anxious for the good health of her father-in-law (**अपि तातः कुशली** 46), fearing that **राम** was probably being placed on the throne, when matters were not quite right with **दशरथ.** But she is satisfied, when she hears that **दशरथ** is all right and that he himself is installing his son on the throne; and then only she is prepared to admit that **राम**'s coronation was a good news.

विशालतरमुत्सङ्गं कुरु. The coronation of **राम** and the good health of **दशरथ** were the two good items, that **सीता** learnt at the time; and by way of recompense for having communicated the twofold good news, **सीता**, consistently with her generous nature, is prepared to give all the ornaments on her body to the **चेटी**, and, therefore, directs her to

spread out the garment on her laps to receive the gift. The Marathi expression, ओटी भरणें, gives an exact idea of the Sanskrit phrase, विशालतरमुत्सङ्गं कुरु. Cf. also भरतावलोकनार्थं विशालीक्रियतां ते चक्षुः IV. 42 *infra*.

The offering of the ornaments by सीता is very skilfully made to serve a double purpose. It shows her intense anxiety for and immense delight on hearing of the good health of दशरथ, and at the same time it prepares सीता to go into exile. Notice that this taking away of the ornaments is the second step in the preparation, the first being the putting on of the bark-garment in I. 34 *supra*.

53. अवघट्टिततूष्णीकः = अवघट्टितः (अवघट्टनेन ताडनेन उत्पादितः) चासौ तूष्णीकश्चेति, silent as soon as produced. Cf. आरब्धे पटहे. I. 57.

54. उद्घात here means obstruction, hindrance. Vide note on VI. 65. बहुवृत्तान्तानि &c. occurs again in I. 64 *infra*.

55. The real cause as to why the drum was stopped is to come before the reader by and by (in I. 101 *infra*). It would be premature here with a view to the development of the story. The innocent चेटी is, however, made to propose simply a tentative suggestion that the stopping of the drum may perhaps be due to the grief caused by the knowledge that दशरथ was to go to a forest to live the life of a recluse after the installation of राम on the throne. The suggestion, which is corroborated by दशरथ himself in II. 56 *infra* with the words, इत्यादिश्य च ते तपोवनमितो गन्तव्यम् &c., is intended to give a higher lift to the sentiment of सीता about दशरथ in the succeeding speech. The anxiety she feels for her father-in-law in I. 46 and 48 is still more heightened in I. 56. For, as a noble lady, she is more dejected for the forest residence of her father-in-law than she is delighted for the coronation of her husband.

56. न तदभिषेकोदकम्. If राम is to be crowned and if at the same time दशरथ is to go to a forest, then the holy water, with which राम is to be crowned, should not be regarded, says सीता, as water for crowning (अभिषेकोदक), but, according to her view, it would rather serve the purpose of washing our faces (मुखोदक), which were sure to be sullied with tears for the subsequent departure of दशरथ to a forest. The force of this sentence shows that सीता uses the word मुखोदक to oppose the word अभिषेकोदक by way of contrast, and, as such, the word अभिषेकोदक ought to have previously appeared in the

speech (No. 55) of the चेटी. But there is no such distinct word there. The चेटी simply says, भर्तृदारकमभिषिच्य. It would have been better, if she had distinctly said, भर्तृदारकमभिषेकोदकेन अभिषिच्य, or if there had been a variant like that, (even in spite of the negligible repetition). For then the retort in न तदभिषेकोदकं मुखोदकं नाम would have come down with the full force of a contrast.

Notice that in the original Prakrit the word, उदअ (उदकम्), is used as *mas.* in अहिसेओदओ (अभिषेकोदकम्) and as neuter मुहोदअं (मुखोदकम्) in one and the same sentence, which is strange and ungrammatical, if the reading is correct.

For मुखोदक cf. विदूषकः—भवति, वातनीतेन काशकुसुमरेणुना अक्षिनिपतितेन साश्रुपातं खलु तत्रभवतो मुखम् । तद् गृह्णातु भवतीदं मुखोदकम्। स्वप्नवा० IV; also cf. द्रोणः—मम कार्यक्रियैव मुखोदकमस्तु। पञ्चरात्र I.

It should be noticed here that, after giving an opportunity to सीता for showing her high regard for दशरथ by her speech No. 55, the चेटी has now no business on the stage. Upto this time we have got two चेटीs altogether. The first चेटी enters along with सीता and makes her first speech in 19 ; whereas the second चेटी makes her entrance after speech No. 42 and by her speeches, Nos. 45, 47 and 55, supplies the preliminary information about the coronation ; and after that, when राम himself appears on the stage (in 57), she has no function to perform, and no speech to deliver. And yet she is made to remain idle on the stage, as there is no direction anywhere for her exit. It may also be mentioned here that again a चेटी enters at I. 135 *infra*; but this third चेटी, being connected with आर्यरेवा and dealing with the only question of the bark-garment in 135 and 137, must be entirely a different person from the second चेटी.

57. The first line of the verse here may be compared with the description in I. 11 *supra*. स्कन्धोच्चारण......तोये. स्कन्धस्योपरि(घटस्य) उच्चारणं (उन्नयनं, lifting up of the jar, and not pronunciation,) स्कन्धोच्चारणम्; तस्मादनन्तरं नम्यमानं यद् (घटस्य) वदनं तस्मात् प्रच्योति (पतनोन्मुखं न तु पतितं वस्त्राणामनार्द्रत्वात्) तोयं यस्य, एतादृशे घटे संपन्ने सति.

स्वः पुत्रः. Notice that here there is no necessity of any स्व before पुत्रः. For a father has no other son except one who is his own. The reflexive pronoun should rather proceed from the subject (पुत्रः) of the sentence and stand before a noun (पितुः) related to the sub-

ject. For in a sentence the subjective case is the principal and guiding case, and not the genetive. And thus the sentence should have been, यदि पुत्रः स्वस्य पितुः वचनं कुरुते, and not यदि स्वः पुत्रः पितुः वचनं कुरुते.

कस्तत्र भो विस्मयः. At the beginning of I. 57 we have already हन्त भोः, and therefore this second भोः, when the whole is taken as one sentence, is redundant.

विरम्यतामिदानीम्. विश्रम्यतामिदानीम् is another reading here, but the former should be preferred, as there is no question of taking rest here, but of ceasing to proceed any further in the matter of the coronation.

Note that this speech is not addressed by राम to anybody else, but that it is uttered as स्वगतम्.

58. Though the bark-garment incidentally served the preparation for the future exile, still it was really and originally worn by सीता simply to see if it became her ; and, as such, it ought to have been taken away, when राम came in ; and she is here actually reminded by अवदातिका with the words, भर्तृदारकः खलु आगच्छति। नापनीतं वल्कलम्। But perhaps राम coming in too suddenly, she must not have found time to remove the bark-garment. Anyhow the garment remains on the body in spite of the warning. And thus the impending fate was paving its way slyly but surely.

60. हम् आर्यपुत्रः. These words must have been muttered स्वगतम् by सीता on seeing राम. And जयतु आर्यपुत्रः are evidently spoken as प्रकाशम्. There is a third stage-direction, उत्तिष्ठति, to be supplied here. सीता was sitting, when राम came in, as is seen from मैथिलि, किमास्यते (59); but she cannot salute her husband while in a sitting position. Therefore, she must have got up for the salutation. Again in I. 61 राम tells her to sit down and in 62 there is the stage-direction (उपविशति). From all this it is clear that we should supply उत्तिष्ठति at the end of I. 60.

64. तादृशो जनः अलीकं न मन्त्रयते. It should first be noticed that here also, as in the case of I. 60, a stage-direction of जनान्तिकम् should be supplied for 63 and 64. Both these speeches are only mutually addressed and answered. The contents are not heard by राम, since he asks the question किमिदं कथ्यते in 65. Then the next question is as to who this तादृशजन is. If राम had been crowned, his ceremonial

dress would certainly have been very rich and gaudy. But he appeared here in his ordinary clothes. And therefore अवदातिका suspected that the news about the coronation must not have been reliable. But सीता cannot persuade herself to believe that such a person (तादृशजन) would tell an unreliable tale. Now the person, that communicated a detailed account about the preliminaries of the coronation to सीता, was the second चेटी. (Vide note on I. 56 *supra.*) The second चेटी must, therefore, be the तादृशजन, referred to here. Or, less likely, it may perhaps be the chamberlain, बालाकि, and the first चेटी; for cf. चेटी—भट्टिनि, एवं मया श्रुतम्। आर्यबालाकिः कञ्चुकी भणति—अभिषेकोऽभिषेक इति। (I. 41). But whoever be the तादृशजन, सीता's conviction is that none of them would tell a deliberate lie.

66. इयं दारिका भणति अभिषेकोऽभिषेक इति. Who is the दारिका that is meant here ? The first चेटी or अवदातिका ? ' अभिषेकोऽभिषेक इति ' are obviously quoted as the words of the first चेटी from her speech, I. 41; but she has taken no part in the conversation in 63 and 64. And, therefore, she cannot be referred to in an answer to राम's question, किमिदं कथ्यते (65), in connection with the जनान्तिक conversation in 63 and 64. In that conversation अवदातिका has no doubt taken part; but the difficulty in taking अवदातिका to be the दारिका is that she has, neither in 63 nor in any other speech before, used the expression, अभिषेकोऽभिषेक इति. Nor can it be the second चेटी, even if she be supposed to be still lingering on the stage. For she also has nothing to do with the expression, अभिषेकोऽभिषेक इति. The second चेटी's information, contained in I. 45 and 47, (भर्तृदारकः किल अभिषिच्यते । महाराजेनैवाभिषिच्यते), is more direct and more positive than the vague report, अभिषेकोऽभिषेक इति. And it would have been more pertinent to cite that evidence. But, as a matter of fact, it has not been cited. And why ? Perhaps because the second चेटी must not have been present on the stage after I. 56. From all this it appears that the दारिका may be the first चेटी on the strength of the words, अभिषेकोऽभिषेक इति, quoted from her speech (I. 41).

67. उपाध्यायामात्यप्रकृतिजनसमक्षम्. The meaning of the word प्रकृति is given thus: अमात्याश्च तथा पौराः सद्भिः प्रकृतयः स्मृताः । Hence both the meanings, अमात्य as well as पौर, are possible. But as अमात्यs are separately mentioned in the compound, प्रकृति here naturally means ' citizens. ' The same word, प्रकृति, occurs hereafter in four places :—

(1) सुमन्त्रः—एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य भवन्तं प्रत्युद्गतौ विज्ञापयतः । (III. 112)

(2) भरतः—अनुगच्छन्तु मां प्रकृतयः । (III. 113)

(3) नन्दिनिका—प्रकृतिभिरानीतमभिषेकं विसृज्य रामतपोवनं गतः कुमारः । (IV. 6.)

(4) शत्रुघ्नः—एतौ वसिष्ठवामदेवौ सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः । (VII. 52.)

But in none of these cases is it accompanied by the word अमात्य as in I. 67. And therefore it may in all these four places mean either अमात्य or पौर or both.

एकप्रकारसंक्षिप्तम्. Cf. ननु वक्तव्यं एकशरीरसंक्षिप्ता पृथिवी रक्षितव्येति । (I.94). एकेन प्रकारेण or एकस्मिन्प्रकारे संक्षिप्तम्. From प्रकारो भेदसादृश्ये (अमर) प्रकार should be taken to mean सादृश्य, *i. e.* in one uniform sovereignty. A fair idea about the uniform and undivided sovereignty of दशरथ can be had from the following description :

अथ तत्र सहासीनास्तदा दशरथं नृपम् ।
प्राच्योदीच्याः प्रतीच्याश्च दाक्षिणात्याश्च भूमिपाः ॥ २५ ॥
म्लेच्छाश्चार्याश्च ये चान्ये वनशैलान्तवासिनः ।
उपासांचक्रिरे सर्वे तं देवा वासवं यथा ॥२६॥ रामायण,अयोध्या० सर्ग ३.

बाल्याभ्यस्तमङ्कमारोप्य. बाल्याभ्यस्तम् = बाल्ये अभ्यस्तं (*i.e.* only in बाल्य. but not now), or बाल्यादभ्यस्तम् (*i. e.* commenced from बाल्य and continued even now). The रामायण provides a separate seat for राम on this occasion. For cf.

तस्मै चाभ्युदितं सम्यङ् मणिकाञ्चनभूषितम् ।
दिदेश राजा रुचिरं रामाय परमासनम् ॥ अयोध्या० ३–३५

Besides, it should be remembered that at this time राम was twenty-seven years old according to the following statement in the पद्मपुराणः—

रामः पञ्चदशे वर्षे षड्वर्षामथ मैथिलीम् ।
उपयेमे विवाहेन रम्यां सीतामयोनिजाम् ॥
ततो द्वादश वर्षाणि रेमे रामस्तया सह ।
सप्तविंशतिमे वर्षे यौवराज्यमकल्पयत् ॥ पातालखण्ड 36–17.

Still making राम sit on the lap is an indication of the great love that the king entertained for him.

मातृगोत्रं स्निग्धमाभाष्य. Cf. ज्येष्ठायामासि मे पत्न्यां सदृश्यां सदृशः सुतः । उत्पन्नस्त्वं गुणज्येष्ठो मम रामात्मजः प्रियः ॥ रामा० अयोध्या० 3-40,

70. **दीर्घं निःश्वस्य.** **सीता** can possibly conjecture that **राम,** without saying anything, must have fallen at the feet of his father; but to add **दीर्घं निःश्वस्य** also is certainly overstraining the powers of conjecture. **राम** in 69 asks **त्वं तावत् किं तर्कयसि** and makes **सीता** give out her conjecture, evidently to avoid the unpleasant task of eulogizing his own noble conduct.

71. **समं बाष्पेण** &c. The verse contains the **भग्नप्रक्रमतादोष.** The order should have been thus: **तस्य (दशरथस्य) बाष्पेण उपरि पतता मम (रामस्य) शिरः क्लेदितम् । मम (रामस्य) बाष्पेण अधः पतता पितुः पादौ क्लेदितौ ।** The fourth line of the verse ought to have been third and the third in the place of the fourth. The fault would have been avoided if the latter half of the verse were changed thus: **इदं मे क्लेदितं शीर्षं पादौ च क्लेदितौ पितुः.**

75. **शत्रुघ्नलक्ष्मण** &c. **गणपतिशास्त्री** also dissolves the compound as **शत्रुघ्नलक्ष्मणाभ्यां गृहीतः घटः यस्य तस्मिन् अभिषेके** &c. But was **शत्रुघ्न** present at the time? He was not. He, along with **भरत,** had gone to his maternal uncle's kingdom and was brought back to **अयोध्या** from thence after the death of **दशरथ:** cf.

गच्छता मातुलकुलं भरतेन तदानघ ।
शत्रुघ्नो नित्यशत्रुघ्नो नीतः प्रीतिपुरस्कृतः ॥ रामा० अयोध्या० 1–1.

and also यदसौ मातुलकुले दत्तराज्यः परं सुखी ।
भरतो वसति भ्राता शत्रुघ्नेन मुदान्वितः ॥
तच्छीघ्रं जवना दूता गच्छन्तु त्वरितं हयैः ।
आनेतुं भ्रातरौ वीरौ किं समीक्षामहे वयम् ॥ रामा० अयोध्या० 68-3.

Besides **भरत** himself refers to the coming back of **शत्रुघ्न** from the **केकय** country along with **भरत** in the question, **किं शत्रुघ्नो मामभिगतः** in III. 28 *infra.* From all this, therefore, it is necessary to take **शत्रुघ्न** (killer of enemies) as an adjective of **लक्ष्मण.**

नृपतिना रुदता. The king must be supposed to be shedding tears of joy and not sorrow here.

मन्थरया. मन्थरा was a maid servant of **कैकेयी.** She poisoned the mind of **कैकेयी.** and, according to the **रामायण,** it was **कैकेयी,** who made the devilish proposal to **दशरथ.** She is introduced later on in I. 97. Here her introduction would have been premature; and besides **राम** has not to say a single word against his mother (cf. I. 108). And, therefore, the instrumentality of **मन्थरा** has been used here (vide I. 101 and 105).

अभिहितं च न चास्मि राजा. The two चs here show the simultaneousness of the two actions. And the third च in मन्थरया च कर्णे is redundant. Or it may perhaps be taken to show the contrast that, she was संभ्रान्ता (संभ्रमस्वरा–अमर) and that at the same she was मन्थरा also (मन्दगामी तु मन्थरः—अमर).

76. महाराज एव महाराजः &c. The same expressions have already occurred in I. 57; but notice that the former order is changed by सीता here to show her greater respect for her father-in-law.

77. विमुक्तालंकारासि. सीता had put on a bark-garment and taken off her ornaments. Which of these two changes is likely to be noticed first? But the poet, perhaps purposely, takes up the topic of the bark-garment in the second place, as he has to dilate upon it still further (vide I. 83).

78. For the use of आबध्नामि in the sense of 'wearing, putting on &c.' Cf. किं नु खलु शोभते न शोभते इति कौतहलेनाबद्धानि (I. 82 *infra*) and शरीरार्धेन मे पूर्वमाबद्धा हि यदा त्वया। (I. 87). Notice that सीता is not saying quite the truth, when she says, न खलु तावदाबध्नामि.

79. For similar minute observations of the poet and inferences based thereon cf. विस्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्ययाः &c. (स्वप्न॰ I.12); शय्या नावनता तथास्तृतसमा न व्याकुलप्रच्छदा &c. (स्वप्न॰ V.4); निश्वासोऽस्य न शङ्कितो न विषमस्तुल्यान्तरं जायते &c. (चारु॰ III. 13.); and also अद्याप्यस्य तथैव केशविरहाद् गौरी ललाटच्छविः &c. (मृच्छ॰ VIII. 5).

80. गणपतिशास्त्री in his gloss explains this speech in the following way:—आर्यपुत्रः अलीकं अतात्त्विकमपि अर्थं सत्यमिव मन्त्रयितुं वदितुं शक्नोति, का कथा तात्त्विकेऽर्थे इत्यभिप्रायः।

81. अहमादर्शं धारयिष्ये. The bringing of the mirror (I. 38) has already served one purpose of introducing the news about the coronation in I. 41. Now the same mirror is employed here to disclose the presence of the bark-grament, although it is rather strange that राम should not see it actually on the body of सीता for so long a time and notice it only in the reflection in the mirror. राम proposes to hold the mirror with perfect gallantry that सीता may conveniently put on her ornaments and also for the reason that she was so very delicate; cf. योऽस्याः करः श्राम्यति दर्पणेऽपि. (V. 3).

आदर्शे वल्कलानीव &c. From the reflection राम suspects that सीता must have worn bark-garments. But as he sees no occasion for her

to wear such garments, he drives away that suspicion and asks himself the question, 'can that be the reflection of the solar rays?' सीता's natural complexion was very brilliant, and consequently even the bark–garments, that she put on, appeared to be shining. It has already been described to be, as it were, made of gold (सौवर्णिकमिव वल्कलं संवृत्तम् I. 35). And now the bark–garments are here mistaken for the solar rays. The अलंकार is ससंदेह. But when सीता perceives the mistake of राम, she is naturally tempted to smile. And from that राम comes to know for certain that it is not the solar rays, but the bark-garments themselves. And then राम naturally wants to know whether the wearing of the bark–garments is out of simple sport or out of any desire on the part of सीता to observe some vow.

क्रीडेयं नियमस्पृहा. Here क्रीडा and नियमस्पृहा are the two different alternatives. But भास sometimes expresses such alternatives of his without any particle like वा. Cf. किं क्षमा, निर्मनस्विता (I. 116); कथं तिष्ठतु, यात्विति (IV. 24); तान्धारयिष्यसि, मृगैः सह वर्तयन्तु (पञ्च० I. 86); इहार्य समुदाचारो, ग्रहणं परिभूयते (पञ्च० II. 135); अनुज्ञातोऽसि किं तेन, न राज्ञां सारथिर्भवान् (पञ्च० II. 62). But in the line, भरतो वा भवेद्राजा, वयं वा, ननु तत्समम् (I. 117), भास has made use of वा to express the two alternatives clearly.

वल्कलानीव. Note that the word वल्कल has upto this time been used in the singular in the following six places:—ततः प्रविशति अवदातिका वल्कलं गृहीत्वा (I. 16); परिहासेनापीमं वल्कलमुपनयन्त्या मम (I. 17); भट्टिनि, इदं वल्कलम् (I. 23); वल्कलं कस्यानीतम् (I. 24); सौवर्णिकमिव वल्कलं संवृत्तम् (I. 35); and भर्तृदारकः खलु आगच्छति। नापनीतं वल्कलम्। (I. 58). But the वल्कल, which was one only so far, has suddenly been transformed here into वल्कलानि. And both the singular and the plural numbers are mixed together in the following sentence, viz. किं नु खलु शोभते न शोभते (वल्कलं) इति कौतूहलेनाबद्धानि (वल्कलानि)। (I. 82). The word has occurred hereafter for four times in the first act, but always in the plural thus:—शरीरार्धेन मे पूर्वमाबद्धा (वल्कलाः) हि यदा त्वया। (I. 87); मङ्गलार्थेऽनया दत्तान् वल्कलांस्तावदानय। (I. 123); अवदातिकया आच्छिद्य वल्कला आनीताः। इमे अपरा अननुभूता वल्कलाः। (I. 135). From वल्कं वल्कलमस्त्रियाम् (अमर) the word वल्कल can be used as masculine or neuter. But when the वल्कल was originally one only, how can it be transmuted into many? अवदातिका stole only one वल्कल (I. 16, 17, 23, 24); and yet a चेटी (the third चेटी) says वल्कला आनीताः

(I. 135). Similarly सीता put on one वल्कल only (I. 35, 58); and yet राम sees many in place of one in the mirror (I. 81); and asks for some of them for himself (I. 123). How is this to be explained? The difficulty may perhaps be solved and the inaccuracy defended by having recourse to the maxim, जातौ एकवचनम्.

83. इक्ष्वाकूणां वृद्धालंकारः. वृद्ध cannot qualify अलंकार; therefore dissolve the compound as वृद्धानामलंकारः. Cf. पुत्रसंक्रान्तलक्ष्मीकैर्यद् वृद्धेक्ष्वाकुभिर्धृतम्। उ० रा० च० I. 22.

87. मा स्वयं मन्युमुत्पाद्य. मा has here the sense of अलम्; cf. मास्म मालं च वारणे (अमर). And as अलम् can be joined with a gerund (अलं खल्वोः प्रतिषेधयोः प्राचां क्त्वा—पाणिनि 3-4-18), by its analogy मा also is here made to govern उत्पाद्य. But it is not grammatically correct. For the meaning of मन्यु cf. मन्युशोकौ तु शुक् स्त्रियाम् (अमर). मन्यु = शोक, sorrow, unpleasantness.

परिहासे विशेषतः. Do not entertain any misapprehension that my wearing a bark-garment would end in any inauspicious result,—and especially so, when the whole thing is being done in joke. Or परिहासे विशेषतः may be construed in a different way thus: परिहासे स्वयं (मन्युकारणस्य असत्त्वे) मन्युमुत्पाद्य अलम्। विशेषतो हि, यदा त्वया—मम शरीरार्धेन—पूर्वमेव वल्कलानि आबद्धानि। You, my better half, have already worn the bark-garment, and yet nothing untoward or inauspicious has happened. Then why should you be afraid of it in my case?

90. प्रभवामीति. दैवं ब्रवीति। 'अहं प्रभुरस्मि। पुरुषकारादिकं कारणजातमगणयित्वैव सुखदुःखप्रदानमहं करोमि। एतादृशं मदीयं सामर्थ्यमस्ति।' एवं ब्रुवता अकारणोपघातिना अप्रतिहतसामर्थ्यवता दैवेन मूले ताडितं भवेत्। अन्यथा एतादृशस्य निर्मर्यादस्य ध्वनेः किमपि कारणं न पश्यामीत्यर्थः।

तूर्णं ज्ञायतां शब्दः. There are अवदातिका and the first चेटी present; and these words must have been addressed to them. The same expression occurs again in VI. 96.

91 The words, हा हा महाराजः, uttered behind the curtain in 88, are the words of the chamberlain, and he should have first repeated the same words, when he entered now (in 91). But here he says परित्रायतां परित्रायतां कुमारः. Notice that he has come here on seeing दशरथ in a faint to give information about it to राम (vide I. 109).

98 उदर्केण. उदर्कः फलमुत्तरम् (अमर). The word, although usually a noun, seems to be used here as an adjective of गुण; *i.e.* a गुण, which

will show its result after some time. Or गुणेन may be taken to mean गुणवता; and then the meaning would be उदर्केण गुणवता भवितव्यम्. The word उदर्क occurs again in III. 26, but in its usual sense.

तस्या एव खलु वचनात्. In I. 75 we have मन्थरया च कर्णे राज्ञः शनैरभिहितम्; and here we have तस्याः (कैकेय्याः) एव वचनात्. But the contradiction can be removed by supposing that the वचन (message) about the dethronement of राम belonged to कैयेयि herself, and that it was conveyed to the ears of the king by मन्थरा on the occasion of the coronation. The demands of कैकेयि before us for the present are two: (1) not giving the throne to राम and (2) the coronation of भरत. Now notice that तया अनाहूतोपसृतया (कैकेय्या) is attached by the poet only to the second demand (भरतोऽभिषिच्यतां राज्ये इति) in I. 105, and not to the first one about राम's dethronement. And, therefore, it must be supposed that according to the wording of the poet the first demand must have been placed before the king by कैकेयि (I. 101) through the medium of मन्थरा (I. 75).

105. अत्राप्यलोभः. The purpose of अपि here is अनुक्तसमुच्चय (गर्हासमुच्चयप्रश्नशङ्कासंभावनास्वपि—अमर). What is then the अनुक्त, that is referred to here? The अनुक्त expression referred to is आर्य, गुणाः खल्वत्र (I. 102). राम argues that there are certain advantageous points (गुणाः) even in the incident that he is stopped from ascending the throne. They are five; and they are enumerated by राम in the verse I4 in I. 104. The chamberlain is dissatisfied with this distortion and sophistry of राम, and, trying to pay him in his own coin, taunts him in I. 105 by similar casuistry that कैकेयि's claiming the kingdom for भरत also may then be looked upon as a गुण. So with a view to the word गुणाः in गुणाः खल्वत्र in I. 102, there ought to have been the word गुण even in I. 105, as 'अत्रापि गुण एव?' But instead of the general term गुण, a particular गुण, namely अलोभ (freedom from avarice), has been mentioned here. And hence it has given rise to the भग्नप्रक्रमतादोष. The use of अलोभ is of course ironical.

106. शुल्क. शुल्कं विवाहार्थं जामातुर्गृह्यते च यत् (शाश्वत); and विपणितं is विक्रीतम्, (विक्रयो विपणः पणः—वैजयन्ती) bartered, promised &c.

107 अथ. The chamberlain was about to cite some additional examples of कैकेयि's crooked nature; but राम checks him with the noble sentiment, अतः परं न मातुः परिवादं श्रोतुमिच्छामि, in I. 108.

109. **किमप्यभिमतं मन्ये.** **अभिमतम्** may be an adjective of **मोहम्**, the sense being that the infatuation was very desirable, for in that condition the king would not feel the intensity of the shock. Or **किमप्यभिमतं मन्ये** may be taken as a separate sentence, meaning, 'that the king fell into a swoon was in some unknown way a very fortunate circumstance in my opinion;' for thereby he was saved from the experience of sorrow.

110. **कथं मोहमुपगतः.** **राम** in astonishment is here evidently repeating the principal words from the last line, **मोहं च नृपतिर्गतः**, of the chamberlain's verse (I. 109); and, while doing so, he should say **कथं मोहं गतः**, and not unnecessarily commit the **क्रमभङ्गदोष** by prefixing **उप** before **गतः**.

111. The words, uttered from behind the curtain, are the words uttered by **लक्ष्मण**, coming on the stage in 113; and rightly speaking he should repeat what **राम** has said in 110. But he adds one more **कथम्** before **कथं मोहमुपगत इति**, which is allowable with a view to **लक्ष्मण**'s intense exasperation.

112. **येन रुष्टेन पश्यामि** &c. If the first line describes **लक्ष्मण** as **अक्षोभ्यः क्षोभितः**, then in the third line one naturally expects **येन क्षुब्धेन** instead of **येन रुष्टेन.** In the sentence **पश्यामि शताकीर्णमिवाग्रतः** there is no object of **पश्यामि**, of which (object) **शताकीर्णम्** should be an adjective. **अग्रतः**, an adverb, must, therefore, be understood in the sense of **अग्रप्रदेशम्** to serve as an object for **पश्यामि** and as a noun for being qualified by **शताकीर्णम्**. The hidden meaning in **शताकीर्णमिव** appears to be that one provoked **लक्ष्मण** is more than one hundred persons, or that **राम** sees hundreds of **लक्ष्मण**s in one provoked **लक्ष्मण**. For the idea in **शताकीर्णमिव** cf. **अज्ञासीः प्रीतियोगात्स्थितमिव नगरे राक्षसानां सहस्रम्।** (**मुद्रा॰** II. 14); and **एको दाशरथिः कामं यातुधानाः सहस्रशः। ते तु यावन्त एवाजौ तावांश्च ददृशे स तैः॥ रघुवंश** XII. 45.

113. **धनुः स्पृश मा दया.** **दया** is nom. and there is no other way but to construe it as **अत्र अस्मिन्विषये दया मा भवतु.** If it is **दयाम्**, the sense will be far better, as **धनुः स्पृश, मा दयां स्पृश.** *i. e.* do not even touch—do not show the least compassion.

युवतिरहितं लोकं कर्तुम्. Cf. **अकेशवमपाण्डवं भुवनमद्य निःसोमकम्।**(**वेणी॰**III.)

114. **रोदितव्ये काले.** At a time when we all ought to be weeping out of anxiety for **दशरथ.** Cf. **स राजा परिपाल्यताम्** (I. 117).

116. शोच्यासने. शोच्यं आसनं स्थितिः जीवितं यस्य. Whose position, whose whole life has been rendered miserable.

किं क्षमा निर्मनस्विता. For the absence of वा here in the case of the two alternatives cf. the note on I. 81.

117. Notice the plural number in भरतो वा भवेद्राजा वयं वा, used by राम, speaking as a king. Although राम uses the singular (cf. I. 75, 81, 96, 100, 104, 108, 112, 121 &c.) as well as the plural (cf. I. 83, 106 &c.) for himself promiscuously, still the use of वयम् here seems to be intentional and appropriate. The line, यदि तेऽस्ति धनुःश्लाघा, occurs in अभिषेक III. 22.

118. Notice the change from singular to plural in न शक्नोमि रोषं धारयितुम् and गच्छामस्तावत्. The first expression occurs also in अभिषेक II and दूतघटोत्कच.

119. नियतीव व्यवस्थिता. The meaning of नियति (fate) is thus given in the अमरः–दैवं दिष्टं भागधेयं भाग्यं स्त्री नियतिर्विधिः. But the word is fem. ending in इ (short): and its nom. sing. would be नियतिः. But here in नियतीव (नियती+इव) it seems to be treated as a feminine noun, ending in ई (long), which is grammatically wrong. Another reading for नियतवि is वियतीव. The meaning with this reading will be that the eyebrow of लक्ष्मण is through anger raised to such an extent that it appears as it were to be stationed (व्यवस्थिता) in the sky (वियति). In this reading the exaggeration exceeds the limits of good sense; but there is no grammatical flaw in it.

121. एवमभिहितम्. The word एवम् herein refers to what राम said in verse 20 above (I. 117): and it was said by राम with the intention of cooling down the passion of लक्ष्मण.

ताते धनुर्न मयि. A variant for this is ताते धनुर्नमतु, and its meaning is, 'should the bow be bent against the father?' This reading should be preferred for the following reasons. The verbal forms in the second and the third lines (namely, मुञ्चानि and हनानि) belong to the imperative mood; and if the reading, नमतु, is accepted, a third imperative form will be added; and the symmetry in the first three lines will thus be complete. And the necessity of symmetry in the action of the first three lines is keenly felt by the expression, किंषु पातकेषु, in the fourth line. All the three actions in the first three lines must, from the wording किंषु पातकेषु, be of a sinful nature. But

when मयि सत्यमवेक्षमाणे ताते धनुर्न is the reading of the first line, there is no sinful action, spoken of in that line. And, therefore, for the sake of symmetry and for the sake of securing the three sinful actions, needed by त्रिषु पातकेषु, it is better to accept the reading ताते धनुर्नेमतु.

For स्वधनम् in स्वधनं हरन्त्याम् cf. शुल्के विपणितं राज्यं पुत्रार्थे यदि याच्यते &c. in I. 106.

The whole verse is a very fine instance of irony. भास seems to be a past master in the art of satirical taunts. Several instances will be met with as we proceed.

122. अस्मानविज्ञायोपालभसे. अस्मान् can be the object of अविज्ञाय as well as of उपालभसे.

यत्कृते महति क्लेशे. The sense of this portion of the verse is obscure. In I. 116 लक्ष्मण says क्रमप्राप्ते हृते राज्ये &c.; and from that राम is led to think that लक्ष्मण is grieved at the loss of the kingdom. And, therefore, he flings his first taunt at his brother in the words, भरतो वा भवेद्राजा वयं वा ननु तत्समम् (I. 117); and the second invective descends upon his head in the verse 22 in I. 121. But लक्ष्मण humbly says that he is being rebuked without any knowledge about his feelings or about the situation. He assures his brother that he has no desire for the kingdom, and especially when there is a great affliction (महति क्लेशे) in his mind on account of a certain reason (यत्कृते). Having commenced the sentence as यस्मात्कारणात्समुत्पन्ने (यत्कृते) अस्मिन् महति क्लेशे वर्तमाने सति मम मनसि लेशतोऽपि राज्याभिलाषः नावशिष्टः &c., लक्ष्मण might have finished it in his own way. But, for construing the two lines of the vere together, it may be suggested, although it is not expressed in the text in so many words, that राम interrupted him and probably asked the explanation of यत्कृते by the words, तत् किम् (understood), or by dumb action; and then by way of a reply लक्ष्मण may be supposed to say वर्षाणि किल वस्तव्यम् &c.

123. हन्त निवेदितमप्रभुत्वम्. When राम came to know that his father fainted on hearing कैकेयी's demand that he (राम) should live in a forest for fourteen years, he felt sorry for the mental weakness (अप्रभुत्वम्, want of mastery or control over the mind), shown by his father; for, the exile, asked for by कैकेयी, was a thing which could very easily be carried into effect by him and thus there was

no reason why दशरथ should fall into a swoon. And, therefore, to relieve his father from the swoon and the cause of the swoon, namely anxiety, राम, with his words, वल्कलांस्तावदानय, at once begins the preparation of the exile.

मङ्गलार्थे. This is the second time that राम is asking for the bark-garments. The first time was when he said अस्ति अस्माकं प्रीतिः । आनय (I. 83). At that time सीता refused his request on the ground that it looked inauspicious for him to wear bark-garments, especially when his coronation was stayed (I. 86). So, in order to preclude the possibility of another rebuff on the same ground of inauspiciousness, राम himself here uses the expression मङ्गलार्थे. And the auspicious purpose, for which he wants them now, is the performance of religious penance, as indicated in the next line. Construe मङ्गलार्थे with आनय and not with दत्तान्.

अनया दत्तान्. अनया = अवदातिकया. The bark-garment or garments were no doubt given to सीता by अवदातिका; but when and where does राम know that they were given by अवदातिका? After his entrance on the stage in I. 57 अवदातिका simply says in connection with the bark-garments शोभते न शोभते इति कौतूहलेनाबद्धानि (I. 82). But it does not mean that the garments were given by अवदातिका (अनया दत्तान्). राम might have, however, made a conjecture to that effect from I. 82.

नैवासम्. The religious penance, for the performance of which no other kings obtain such an opportunity in their youthful days, although they may practise it in their old age.

124. Although सीता here offers her bark-garment, still it has not been taken by राम. For the poet has another contrivance in store for securing a separate bark-garment for राम (vide I.135, 136), as सीता will require her own for herself. But the question of the bark-garment is brought in here simply to introduce the following beautiful conversation.

133. Cf. this sentence with I. 139 *infra* and notice the difference between the attitudes of लक्ष्मण in 134 and of सीता in 140,142.

134. काले. कार्ये is a variant for काले and it seems to be preferable. For the righteousness of a कार्ये should carry a greater weight than the appropriateness of the time in which that कार्य is to

be performed. But श्लाघनीये कार्ये वारयितुम् is not idiometic; it ought to have been श्लाघनीयात् कार्याद् वारयितुम् according to वारणार्थानामीप्सितः (पाणिनि 1–4–27). Besides, the three expressions, राहुदोषेऽपि, पतति च वनवृक्षे, and पङ्कलग्नम्, in the उपमान sentences, in the immediately following verse, seem to be inclined to point to काल and not to कार्य.

अनुचरति शशांकम् &c. तारा is a stationary star, and, as such, it cannot be described as अनुचरति. And hence the description evidently refers only to the apparent phenomenon. The word वन in वनवृक्षे has no special propriety, as a creeper will come down to the earth as well from a ग्रामवृक्ष. व्रजतु = वनं व्रजतु.

135. चेटी. This is the third चेटी that makes her entrance here (vide note on I. 56). There is a different reading, which substitutes प्रतीहारी for चेटी; but the business, that is to be done here, is more fitting for an ordinary चेटी than a प्रतीहारी. आच्छिद्य—गणपति शास्त्री paraphrases this word by बलादपहृत्य. But the fact, as revealed in I. 17, 25, 26, 27, 28 &c., is that अवदातिका has not taken the bark-garment from आर्यरेवा by force, but by stealth. And, therefore, not to be inconsistent with the past references, आच्छिद्य should be taken to mean अपहृत्य only.

But the main question with respect to this speech is: how does आर्यरेवा come to know that सीता wants some bark-garments, even when, as a matter of fact, she never says that she wants any.

138. नियोगात्. गणपतिशास्त्री explains the word as 'वल्कलकञ्चुकादेराच्छादनात्. And the context and the proximity of the words भूषणात् and माल्यात् confirm that meaning. According to the root meaning (यौगिक अर्थ) of the word, नियोग may mean 'whatever is नियुक्त or नियोजित, *i. e.* fixed or assigned for a purpose'; and hence it may mean 'any ornaments or any other things given as belonging to राम,' 'decoration.' Cf.

प्राङ्मुखश्चारुनिर्युक्तो मेरुशृङ्गसमप्रभः ।
रुक्मपत्रनिभस्तम्भश्चारुनियोगशोभितः ।
प्रेक्षागारः स कंसस्य प्रचकाशेऽधिकं श्रिया ॥ हरिवंश, अ० 86.

141. तवैष. Another reading is तवैव. सीता has the priority of right over लक्ष्मण to serve the feet of राम. That right is being admitted by him with the words तवैव. But the concession that लक्ष्मण asks is that the left foot may be consigned to his care.

143. गृह्यताम्. The subject, वल्कलानि, is plural; but कवचम्, अंकुशः, खलीनम् and सारथिः, the predicates thereof, are singular; and, with a view to the number of the latter, the verb, गृह्यताम्, has here been used in the singular.

धर्मसारथिः. The अलंकार in the whole verse (28) is (मालारूप) परंपरितरूपक. And, therefore, the word रथ, which is लुप्त in धर्मसारथिः, ought to be taken as understood after धर्म to complete the symmetry of this expression with the other three.

बाष्पाकुलाक्षैर्वदनैः. The verb, पश्यन्तु, in भवन्तः एतत्कलत्रं पश्यन्तु has the आकाङ्क्षा of the means of seeing, *i.e.* the eyes, as भवन्तः अक्षिभिः पश्यन्तु. But the word, अक्षिन्, is not used independently here. In the बहुव्रीहि compound बाष्पाकुलाक्षैः it is placed in a subordinate position; and the compound qualifies वदनैः. But वदनैः cannot go with पश्यन्तु. And, therefore, it must be construed as बाष्पाकुलाक्षैर्वदनैरुपलक्षिताः भवन्तः पश्यन्तु. Observe also that the locatives यज्ञे, विवाहे, व्यसने and वने are not all of one and the same sort. For वने refers to place, while the first three point out time.

149. With the stanza स्वैरं हि पश्यन्तु &c. cf. रामायण.

या न शक्या पुरा द्रष्टुं भूतैराकाशगैरपि ।
तामद्य सीतां पश्यन्ति राजमार्गगता जनाः ॥ अयोध्या० 33–8;

and also व्यसनेषु न कृच्छ्रेषु न युद्धेषु स्वयंवरे ।
न क्रतौ नो विवाहे वा दर्शनं दुष्यते स्त्रियः ॥ युद्धकाण्ड 114–28.

150. एष हि महाराजः. Notice that the great king, who is described in I. 109 as fallen into a fainting fit, is here again referred to as coming, after his recovery from the faint, to see, and, if possible, to stop the departure of his sons.

सौभ्रात्र &c. शोभनस्य भ्रातुर्भावः सौभ्रात्रं भ्रातृवात्सल्यम् । तेन व्यवसितं निश्चितं लक्ष्मणस्य अनुयात्रं अनुगमनं यस्मिंस्तादृशं गमनम् । For सौभ्रात्र cf. सौभ्रात्रमेषां हि कुलानुसारि (रघु० 16–1); and for अनुयात्र cf. note on IV. 8 *infra*.

क्षितितलरेणुरूषिताङ्गः. This epithet is intended to qualify महाराजः as well as कान्ताराद्विरदः. For रूषित—cf. गुण्ठितरूषिते द्वे धूलिलिप्तस्य (अमर 3–89. अंतर्गिरिरेणुरूषितः—किरात०). For a similar description cf. भूसंसर्पणरेणुपाटलभुजः (दुर्योधनः)—ऊरुभङ्ग, 29. रूषितश्रीः is another reading here.

उपयाति—It obviously means द्रष्टुमुपयाति; otherwise there would be no force in किं द्रक्ष्यसि and पश्यतु of the next verse.

152. शिरःस्थानानि. It is difficult to see what the poet intends to express by this word. गणपतिशास्त्री gives its meaning as प्रधानावसथानि, probably from the similarity of the word with शिरोगेह, which the वैजयन्ती explains as चन्द्रशाला शिरोगेहम् &c.

For शिरःस्थानानि, meaning 'top places,' 'high places' 'principal or prominent positions' cf. महाभारत—

> पुनर्बहुमृगं रम्यं काम्यकं काननोत्तमम् ।
> मरुभूमेः शिरःस्थानं तृणबिन्दुसरः प्रति ।
> तत्रेमां वसतिं शिष्टां विहरन्तो रमेमहि ॥ वन० 258–13

But, whatever be the meaning of the word शिरःस्थान, the sentiment of indifference, expressed by both the brothers in this verse, is inconsistent with their usual filial affection of an exemplary character. In the रामायण, राम, being invited by दशरथ through सुमन्त्र at the time of the departure, goes to see his father; and then only he starts for the journey.

End of Act I.

ACT II

3. उपावर्तयितुम्. Another reading is अपावर्तयितुम्, the prefix, अप, wherein is more in conformity with the sense of dissuading राम from going to a forest. समुद्रगृहक, a pavilion in the centre of some artificial lake, occurs also in स्वप्न० V.

मेरुश्चलन्निव &c. In this verse the expression, युगक्षयसंनिकर्षे, although appearing in connection with मेरुश्चलन्निव only in the first line, should be construed also with शोषं प्रजान्निव महोदधिः and पतन्निव सूर्यः in the following two lines; for, all these three phenomena happen about the time of the end of the युग.

The reader will be able to clearly see the defects in this verse, when its अन्वय is written in a tabular form in the following manner.

युगक्षयसंनिकर्षे	चलन्		मेरुरिव	(उपमान)
	शोषं व्रजन्	अप्रमेयः	महोदधिरिव	
	पतन्	मण्डलमात्रलक्ष्यः	सूर्य इव	
	शिथिलदेहमतिः		नरेन्द्रः	(उपमेय)

From the above analysis it will be seen that corresponding to अप्रमेयः and मण्डलमात्रलक्ष्यः there are no epithets applied to मेरु and नरेन्द्र. And hence arises the क्रमभङ्गदोष. The two adjectives, अप्रमेयः and मण्डलमात्रलक्ष्यः, may perhaps be taken to apply to नरेन्द्र also; but still, there being no epithet to qualify मेरु, the क्रमभङ्गदोष will remain as it is. Strictly speaking, there is no necessity even of अप्रमेयः and मण्डलमात्रलक्ष्यः for the purpose of the बिम्बप्रतिबिम्बभाव involved in the उपमा. But if the epithets are used in some cases, they ought to have been used in the remaining two cases also for the sake of symmetry. Besides, even in the two epithets that have been used there is no similarity in the nature of the qualities shown. For अप्रमेयः shows the usual quality (of immeasureable depth) of the ocean before the युगक्षय, whereas मण्डलमात्रलक्ष्यः refers to the unusual condition of the Sun at the time of the युगक्षय.

But the words of the verse can be construed also in another way as follows:—अयं शिथिलदेहमतिर्नरेन्द्रः युगक्षयसंनिकर्षे मेरुश्चलन्निव, महोदधिः शोषं व्रजन्निव, सूर्यः पतन्निव (आभाति). And in this case the अलंकार would be उत्प्रेक्षा.

7. अहो तु खलु. The usual form of the expression is अहो नु खलु. But तु is frequently found to take the place of नु in these plays. Cf. III. 23, 25.

यवस. शष्पं बालतृणं घासो यवसं तृणमर्जुनम् । (अमर).

रामो याति यथा &c. Cf. दिशं पश्यति तामेव यया यातो रघूद्वहः ।

(II. 7 *infra*).

आत्मानमेव संस्थापयन्तीभ्याम्. The propriety of the particle एव here can be realized by reading the sentence thus: आत्मानमेव (प्रथमं) संस्थापयन्तीभ्यां (पश्चात् संस्थाप्यमानः) अन्वास्यमानः महाराजः &c.

पतत्युत्थाय चोत्थाय. Notice that the particle च ought to have been placed after the second उत्थाय or repeated twice. Cf. उत्थाय क्षितितल-रेणुरूषिताङ्गः &c. I. 150.

मिश्रविष्कम्भकः. भरत in his नाट्यशास्त्र (Chap. 18) gives the description and division of a विष्कम्भक thus:—

मध्यमपुरुषैर्नित्यं योज्यो विष्कम्भकोऽपि तत्त्वज्ञैः ।
संस्कृतवचनानुगतः संक्षिप्तार्थः प्रवेशकवत् ॥ ५१ ॥
शुद्धः संकीर्णो वा द्विविधो विष्कम्भकोऽपि कर्तव्यः ।
मध्यमपात्रैः शुद्धः संकीर्णो नीचमध्यकृतः ॥ ५२ ॥

According to this description the present विष्कम्भक is a मिश्रविष्कम्भक, because the conversation herein takes place between काञ्चुकीय, a मध्यमपात्र, speaking Sanskrit, and प्रतिहारी, a नीचपात्र, speaking Prakrit. A similar मिश्रविष्कम्भक occurs at the beginning of the seventh Act, where a तापस, a मध्यमपात्र, speaking Sanskrit, and नन्दिलक, a नीचपात्र, speaking Prakrit, introduce by their conversation the return of राम from लङ्का; whereas the विष्कम्भक at the beginning of the sixth Act is a शुद्धविष्कम्भक, because there both the old hermits (वृद्धतापसौ) belong to the middle (मध्यम) class of characters, using Sanskrit for their conversations. Vide Appendix II.

8. तनूजाः. This word, like पुत्रकाः in प्रयच्छत मे प्रतिवचनं पुत्रकाः, occurring in this same speech *infra*, includes सीता also.

For the whole of the 4th stanza a variant substitutes the following:—

हा राम लोकग्रहणाभिराम
हा लक्ष्मण भ्रातृषु लक्ष्मिभृत ।
हा साध्वि वैदेहि कुलप्रदीपे
हा कीर्तिरेषां गमनात्प्रनष्टा ॥

Notice that दशरथ, in this verse as well as in the rest of this speech, sticks to the usual and the natural order of राम, लक्ष्मण and सीता, and insists on सुमन्त्र to change it only in II. 44 *infra* with a view to ensure the safety of सीता by her being placed between राम and लक्ष्मण during the exile.

लक्ष्मणं द्रष्टुमिच्छामि. In verses 4, 5 and 6, as well as in the sentence पुत्र राम, वत्स लक्ष्मण, वधु वैदेहि, in this speech, राम, लक्ष्मण and सीता are all of them referred to altogether four times in this order. But in this fifth case only लक्ष्मण and वैदेही (in वधु वैदेहि) are spoken of and no mention is made of राम, which looks strange and may perhaps be due to the want of a correct reading.

कौसल्यामातः. कौसल्या माता यस्य स संबुद्धः. Cf. सुमित्रामातः and कैकेयीमातः (IV. 72); also cf. शौरसेनीमातः and यादवीमातः in बालचरित, and काणेलीमातः in चारुदत्त. The महाभारत has कुन्तीमातः in 180–2, वनपर्व.

क्वासौ मयि गुर्वनुवृत्तिः. Here there are four similar sentences: (1) क्वासौ सर्वजनहृदयनयनाभिरामो रामः, (2) क्वासौ मयि गुर्वनुवृत्तिः, (3) क्वासौ शोकार्तेष्वनुकम्पा, and (4) क्वासौ तृणवद्गणितराज्यैश्वर्यः. Out of these the 1st and the 4th refer to the person राम; and from this उपक्रम and उपसंहार one is naturally led to expect that the 2nd and the 3rd also should refer to राम and not to any qualities of राम in order to avoid the भग्नप्रक्रमतादोष. But the third sentence unequivocally refers to the quality of अनुकम्पा in राम. And the question remains only with respect to the second sentence. And it can be interpreted either as referring to राम (मयि गुर्वी महती अनुवृत्तिः यस्य सः—बहुव्रीहि) or as showing the quality of obedience in राम (मयि नित्यं वर्तमाना गुर्वी अनुवृत्तिः—कर्मधारय).

असंबद्धेन धर्मेण. गणपतिशास्त्री explains it thus: पितृपरित्यागप्रयोजकत्वादसंगतेन अन्यारयेन धर्मेण. But असंबद्धेन seems to have been used in contrast with (जनकत्वेन संबद्धं) पितरं परित्यज्य.

वने व्याघ्री. Cf. धन्याः खलु वने वाताः (II. 29). The अलंकार is पर्यायोक्त. It is the finest stroke of satire, directed against कैकेयी.

9. अलमिदानीं महाराजः &c. With this peculiar use of अलम् cf. कुमार, अलमुपहतासु स्त्रीबुद्धिषु स्वमार्जवमुपनिक्षेप्तुम् (1. 101). And from the comparison it will be clear that महाराजः ought not to have been used in the nom. case here, but in the vocative like कुमार in the above-quoted passage. अलम् here has the sense of विनिवारण or प्रतिषेध according to अलं तु भूषणे शक्तौ पर्याप्तौ विनिवारणे (वैजयन्ती), or अलंखल्वोः प्रतिषेधयोः &c. पाणिनि, III–4–18). It has consequently the force of the imperative, and hence the agent of the action, prevented or prohibited, should be in the vocative and not in the nominative case. Cf. also परशङ्कामलं कर्तुम् (III. 78) *infra*.

11. अस्निग्धपुत्रप्रसविनी. कौसल्या blames herself for having given birth to a son, who has put his father's life in danger by unyieldingly insisting on going to the forest. But दशरथ ignores that view and means to say that she is not अस्निग्धपुत्रप्रसविनी. but सर्वजनहृदयनयनाभिरामस्य रामस्य जननी.

14. त्वया हि खलु &c. Cf. गर्भे यथा धृतः श्रीमान् अहो धैर्यं हि योषितः। (बालचरित I. 12).

अहं हि. तु is a variant for हि, which is certainly preferable, as it serves to show the contrast between the strength of कौसल्या and the weakness of दशरथ.

नैव सोढुं न संहर्तुम्. Cf. न च खलु परिभोक्तुं नैव शक्नोमि हातुम् (शाकु० V. 15) and शैलाधिराजतनया न ययौ न तस्थौ (कु० सं० V. 85).

मुषितेन्द्रियः. In II. 11 दशरथ asks का त्वं भोः about कौसल्या and in II. 14 *infra* he puts the question इयमपरा का about सुमित्रा, which is an indication of his being मुषितेन्द्रिय. Cf. अङ्गं मे स्पृश कौसल्ये न त्वां पश्यामि चक्षुषा। (II. 56 *infra*). In the रामायण also his condition is described in a similar manner.

चक्षुषा त्वां न पश्यामि स्मृतिर्मम विलुप्यते।
दूता वैवस्वतस्यैते कौसल्ये त्वरयन्ति माम्॥ अयोध्या 65–65.

31. क्व मे ज्येष्ठो रामः. दशरथ in the usual and natural manner speaks of राम as 'my राम' according to his first impulse; but on a second thought he feels constrained to admit that he can no longer call him 'my राम' whom he had the hardihood to send into an exile. And, therefore, he changes the phraseology into क्व ते ज्येष्ठो रामः. There may perhaps be another motive underlying the change, which is suggested by the sentiment in अनपत्या वयं रामः पुत्रोऽन्यस्य महीपतेः। (II. 8 *supra*). But whatever be the motive of the change, the epithet, ज्येष्ठः, in the changed sentence does not sound well. Cf. स्वसुः श्लाघ्यो भर्ता क्व नु खलु स ते मातुल गतः। (वे० सं० III. 16).

प्रियसुत. प्रियः सुतः रामः यस्य स संबुद्धः.

क्व वा सौमित्रिः. वा here means च. Cf. वा विकल्पोपमानयोः समुच्चये च. (वैजयन्ती).

32. अमङ्गलवचनानि. सुमन्त्र obviously refers to the expression आसन्नमरणम् as being inauspicious. The first reference of दशरथ to his approaching death is contained in नूनं दशरथं नेतुं कालेन प्रेषितो रथः। (II. 27 *supra*). आसन्नमरणम् is the second. And the solemn vision, described in अयममरपतेः सखा दिलीपः &c. (II. 62 *infra*) is the third.

आचिरादेव तान् द्रक्ष्यसि. Cf. II. 9 *supra*.

33. सत्यमयुक्तमभिहितम्. The remark of सुमन्त्र in the preceding speech was मा मा एवममङ्गलानि भाषिष्ठाः, and really speaking, in

return दशरथ's admission ought to have been सत्यमयुक्तमभिहितं मया. But, as observed by the काव्युकीय in पुत्रविरहशोकाग्निना दग्धहृदय उन्मत्त इव बहु प्रलपन् &c. in II. 3, the king, being in a raving mood of mind, is not always talking coherently. Here he does not seem to have at all heeded the remark of सुमन्त्र about the inauspiciousness and is only harping on what he said in II. 31. There he said न हि न हि युक्तमभिहितं मया; and in corroboration of the same, now he says सत्यमयुक्त-मभिहितं मया. But it must be borne in mind that the corroboration is only in external words. For in the first case the अयुक्तत्व, according to him, was in calling राम as मे रामः, and in the second case it is with reference to the question किमप्याहुः किं ते &c. He thinks this question to be inappropriate and puts other questions, with respect to the life in the forest. But these questions, intended only to show the frenzy of the king and being irrelevant for the purpose of the present scene, are silently passed over by सुमन्त्र without any answer; and the thread of the story is continued by the succeeding question of सुमित्रा.

34. This is the only speech that सुमित्रा has uttered in this act independently of कौसल्या. The adjective बहु in बहुवल्कलालंकृतशरीरा is redundant. सुमित्रा, being a woman, is naturally anxious to know particularly about सीता's message, addressed to कौसल्या and herself (अस्मान्), as well as the king, in contrast with the question of the king about the message being addressed to himself by all the three together (मां किमप्याहुः किं ते II. 31).

35. सर्व एव महाराजम् . Although सुमित्रा was taking particular interest in the message of सीता, still सुमन्त्र had necessarily to speak for all. And so he commences his sentence with सर्व एव &c. But the king in his fit of impatience interrupts him with the words न न &c. (II. 36). The interrupted sentence is completed in II. 51 *infra*.

41. आयुष्मती सीता जनकराजपुत्री. A variant drops सीता. This same clause is repeated in II. 47 *infra*, where the unanimous reading is आयुष्मती जनकराजपुत्री only. So for the sake of uniformity सीता should be dropped here also. Besides, in the succeeding speech (42) the king says इयं वैदेही (वैदेही being simply a paraphrase of जनकराज-पुत्री). The king in 38 and 40 says अयं रामः, अयं लक्ष्मणः, repeating the names used by सुमन्त्र in 37 and 39 respectively. So if सुमन्त्र had

used the word सीता in 41, the king might have said in 42 इयं सीता. But as he does not say so, but simply paraphrases जनकराजपुत्री by the shorter name of वैदेही, it appears that there must be no word like सीता in the original reading.

42. अयमक्रमः and अथ कः क्रमः of 43 is repeated in पञ्चरात्र I.

44. अत्रापि. Even here मैथिली should be placed between राम and लक्ष्मण for the sake of safety: much more, therefore, should she be in that position in the forest. So अत्रापि should mean 'even here in अयोध्या,' 'even in this royal palace,' as opposed to a forest. गणपतिशास्त्री takes it to mean 'नामधेयनिर्देशेऽपि'. Whatever the order of the names, it was, really speaking, to have no effect on the protection of सीता in the jungles of दण्डका; still the poet makes दशरथ insist on the observance of the order to show his excessive anxiety for सीता, coupled with the demented state of his mind. Notice that दशरथ not only insists on सुमन्त्र to follow the order, but he himself also sticks to it, as is seen in II. 50 and 62 *infra*. But although दशरथ's insistence on all these occasions was quite fruitless and simply fanciful, still in the forest राम had actually taken the precaution of placing सीता in the middle. For cf.

अग्रतो गच्छ सौमित्रे सीता त्वामनुगच्छतु ।
पृष्ठतोऽनुगमिष्यामि सीतां त्वां चानुपालयन् ॥ रामा० अयोध्या० 52-96.

50. सकृत्स्पृशामि &c. यदि should be taken as understood before सकृत् &c. गतायुः. When it is to be applied to दशरथ, it should mean गतप्रायं आयुः यस्य सः.

51. शृङ्गिबेरपुरं. शृङ्गवेर is the usual form of the name of the town. Cf. आससाद महाबाहुः शृङ्गवेरपुरं प्रति. (रामा० अयोध्या, 50-26); इंगुदीपादपः सोऽयं शृङ्गवेरपुरे पुरा. (उ. रा. च. I).

सर्व एव महाराजम्. It has been pointed out in the note on II. 35 that सुमन्त्र 'commenced to narrate the details about the message with the words सर्व एव महाराजम् in II. 35; but there he was interrupted by the king. Now that interruption being over, he again commences the story with the same words, सर्व एव महाराजम्. But while doing so, he adds a new clause, शृङ्गिबेरपुरे रथादवतीर्यायोध्याभिमुखाः स्थित्वा, before सर्व एव महाराजम्. Strictly speaking, he should have either commenced his narrative in II. 35 with शृङ्गिबेरपुर &c. or should not have introduced it at all in II. 51 here.

बाष्पस्तम्भितकण्ठत्वात्. Cf. कण्ठः स्तम्भितबाष्पवृत्तिकलुषः(शाकु० IV. 5).

अनुक्त्वैव वनं गताः. Although for heightening the dramatic effect राम and others are described here as going to the forest without giving any message, still the रामायण has several verses constituting the message of राम to दशरथ and the mothers (vide रामा० अयोध्या० सर्ग 52 and 58).

52. द्विगुणं मोहमुपगतः. The same stage direction occurs in III. 70.

56. With the whole verse, अङ्गं मे स्पृश &c., cf.

न त्वां पश्यामि कौसल्ये साधु मां पाणिना स्पृश ।
रामं मेऽनुगता दृष्टिरद्यापि न निवर्तते ॥ रामा० अयोध्या, 42–34.

यत्खलु मया &c. Construe this prose sentence and the following verse together thus: त्वां राज्ये अभिषिच्य, प्रजाः सम्नरपतेर्लाभात्कृतार्थाः कृत्वा, त्वत्सहजान् (should have been आत्मसहजान्) सन्ततं आत्मनः समानविभवान् कुरु इति ते आदिश्य च, (मया) इतो तपोवनं गन्तव्यम्, इति यत्खलु मया सन्ततं चिन्तितं, तत् निःशेषं अहो ! एतया कैकेय्या एकक्षणे अन्यथा कृतम् ।

Although the pronominal adjective एतया (indicating proximity) is used here before कैकेयी, still she is not shown to be present near the king on this occasion.

पापं सफलमस्त्विति. Construe this इति with उच्यताम् above.

57. Notice that, although सुमन्त्र says यदाज्ञापयति महाराजः, still he does not leave the stage. The above message to कैकेयी, गतो रामः &c., is intended as a taunt aimed at कैकेयी and also indicates the future course of events. The message not necessarily being meant to be delivered, सुमन्त्र does not leave the king now that he is on the point of breathing his last.

58. The vision of दशरथ, as depicted here and in II. 62 *infra*, is really very august and imposing. Such supernatural and super-eminent scenes can be conceived only by minds of a transcendental tendency, and it is the conception of such grand ideas that makes भास a poet of an exceptional type. Similar descriptions of transcendental imagery occur also in भास's अभिषेक नाटक, Act I, where वाली, being on the point of death, says:—परित्यजन्तीव मां प्राणाः । इमा गङ्गाप्रभृतयो महानद्यः । एता उर्वश्यादयोऽप्सरसो मामभिगताः । एष सहस्रहंसप्रयुक्तो वीरवाही विमानः कालेन प्रेषितो मां नेतुमागतः । भवतु । अयमयमागच्छामि । भास, in his ऊरुभङ्ग, makes दुर्योधन also to give out similar sentiments,

when his thigh is broken and when his last breath is leaving him. दुर्योधन says:—

परित्यजन्ति मे प्राणाः। इमेऽत्रभवन्तः शन्तनुप्रभृतयो मे पितृपितामहाः। एतत्कर्णमग्रतः कृत्वा समुत्थितं भ्रातृशतं। इमा उर्वश्यादयोऽप्सरसो मामभिगताः। इमे मूर्तिमन्तो महार्णवाः। एता गङ्गाप्रभृतयो महानद्यः। एष सहस्रहंसप्रयुक्तो मां नेतुं वीरवाही विमानः कालेन प्रेषितः। अयमयमागच्छामि।

60. आपस्तावत्. The water is required for आचमन, which is generally gone through for the purification of the body and mind before any act of piety. Cf. the occasions of आचमन given below:—

निष्ठीवने तथाभ्यङ्गे तथा पादावसेचने।
उच्छिष्टस्य च संभाषादशुच्युपहतस्य च॥

And also, स्त्रीशूद्रोच्छिष्टसंभाषणे मूत्रपुरीषोत्सर्गदर्शने देवमभिगन्तुकाम आचामेत्। हारीतस्मृति. Notice that, like दशरथ, वाली also, in the अभिषेक, Act I, asks for water with the words, हनूमन्, आपस्तावत्. The expression occurs again in IV. 65 *infra*; and in पञ्चरात्र and मध्यमव्यायोग also.

62. दशरथ is described here as seeing his father अज, his grandfather रघु, and his great-grand-father दिलीप; but how is he supposed to identify them? Could he have possibly seen दिलीप and रघु? The supersensible appearance of the forefathers enhances the gravity of the present scene and prepares the mind for the forthcoming scene of the statues of these very kings. The रामायण describes in अयोध्याकाण्ड, सर्ग 64, that दशरथ died with the grief of राम only before his eyes; and there is no reference there to the sublime imagery invented and introduced by भास in this scene.

मूर्च्छया परामृष्टः. स्वर्यातः and स्वर्गं गतः are given here as variants for मूर्च्छया परामृष्टः and are positively better. The chamberlain cannot cover the king's body, unless he is dead. The stage-direction in the case of वाली in the अभिषेक is स्वर्यातः, and in the case of दुर्योधन in the ऊरुभङ्ग it is स्वर्गं गतः.

यवनिकास्तरणं करोति. The chamberlain naturally shrouds the body of the king with some cover; and it is not to be supposed that the curtain is to be dropped here as also in ऊरुभङ्ग, as in both the places speakers have yet to deliver their speeches and as the Act is not closed as yet. Cf. also the end of अभिषेक Act I on this point.

63. The Sanskrit expression, हा हा महाराजः, is used by सुमन्त्र and काञ्चुकीय, whereas the Prakrit form, हा हा महाराओ, is meant for कौसल्या and सुमित्रा.

End of Act II.

Act III

1. The whitewasher, सुधाकार, is styled also as a चेट in the next speech, चेटमुपगम्य &c. What is meant by संमार्जनादीनि here is made clear in III. 11 below. It is interesting to notice the different sorts of artisans in the time of the रामायण. Along with सुधाकारs several others are described as accompanying भरत, when he went to visit राम at चित्रकूट. The enumeration is as follows:—

अथ भूमिप्रदेशज्ञाः सूत्रकर्मविशारदाः ।
स्वकर्माभिरताः शूराः खनका यन्त्रकास्तथा ॥ १ ॥
कर्मान्तकाः स्थपतयः पुरुषा यन्त्रकोविदाः ।
तथावर्धकयश्चैव मार्गिणो वृक्षतक्षकाः ॥ २
सूपकाराः सुधाकारा वंशचर्मकृतस्तथा ।
समर्था ये च द्रष्टारः पुरतश्च प्रतस्थिरे ॥ ३ ॥ अयोध्या० ८०.

यावन्मुहूर्तं स्वप्स्यामि. The inclination to get a nap may be due to the exhaustion of the सुधाकार owing to the hard work he had to do. It may also be due perhaps to the hot time of the summer noon. In spite of the stage directions स्वपिति (III. 1) and बुद्ध्वा (III. 3), it does not seem to be possible for the सुधाकार to get any sleep in such a short time as intervenes between III. 1 and III. 3, that he may be supposed to be awakened in III. 3; स्वपिति and बुद्ध्वा may, therefore, simply mean lying down for sleep and getting up.

5. कार्तवीर्य was the king of the हैहयs and his capital was माहिष्मती. He was the son of कृतवीर्य and had one thousand arms. The सुधाकार means to say that if he had been blessed with one

-thousand hands like कार्तवीर्य, he would have given him (संभवक) a sound beating with all the thousand hands.

8. मृते मोक्ष्यामि = त्वयि मृते सति एव, न अन्यथा, त्वां मोक्ष्यामि ।

10. नास्ति किलापराधो नास्ति. This answer, containing the negation of any fault on the part of the सुधाकार, is ironical and is meant as a taunt to सुधाकार's question, शक्यमिदानीं मेऽपराधं ज्ञातुम् । (III. 9).

रामस्य राज्यविभ्रष्टकृतसंतापेन = रामस्य राज्यात् यो विभ्रंशः तस्मात्कारणात्संजातेन संतापेन. विभ्रष्ट is used here for विभ्रंश (भावे क्तः). Cf. राज्यलुब्धया भर्तृदारकस्य रामस्य राज्यविभ्रष्टं कुर्वत्यात्मनो वैधव्यमादिष्टम् । (IV. 5) *infra.* The cause of दशरथ's death is here stated to be राम's loss of the kingdom (रामस्य राज्यविभ्रंश), but it should rather be राम's departure to the forest.

दशरथस्य प्रतिमागेहं द्रष्टुम्. Here, as in the above case of रामस्य राज्यविभ्रष्ट० &c., there is the fault of the एकदेशीयसमास. For दशरथस्य, which, strictly speaking, ought to go with गृह according to the grammatical rule, is, according to the sense, more directly connected with प्रतिमा. For the meaning, intended to be conveyed, is दशरथस्य प्रतिमायाः गृहम्. But again it should be remembered that the statue-house does not contain the statue of दशरथ alone, but those of दिलीप, रघु and अज also. And yet the statue-house is called here as दशरथस्य प्रतिमागृहम् owing to the importance of दशरथ in the present case. Again, the members of the harem are going to see the प्रतिमा, and not the प्रतिमागृह, of दशरथ. Cf. a similar sentence, अद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुं गतैस्तत्र किल भर्तृदारको भरतो दृष्टः, occurring in IV. 1 *infra.*

कौसल्यापुरोगैः अन्तःपुरैः. कालिदास, like भास, has used अन्तःपुर in the plural in कदाचिदस्मत्प्रार्थनामन्तःपुरेभ्यः कथयेत् (शाकु० II); दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा (शाकु० VI. 5).

11. अपनीतकपोतसंदानकम् = अपनीतानि कपोतानां संदानकानि यस्मात् एतादृशं गर्भगृहम्. क्षीरस्वामी in his commentary on the अमरकोश explains संदान thus:—दीयते रक्ष्यते अनेनेति संदानं बन्धनरज्जुः. संदान, therefore, means 'a rope'; but here it seems to be used to indicate the pieces of threads and rags that are employed by the pigeons to build their nests. गणपतिशास्त्री explains संदान as meaning 'a nest.' But no dictionary gives that as the sense of संदान.

सौधवर्णक &c. **सौधे वर्णके आलेपे दत्तं निवेशितं चन्दनपञ्चाङ्गुलं चन्दनमयपञ्चाङ्गुलन्यासो यासु ताः भित्तयः (गणपतिशास्त्री).** This clause, as well as the following two (**अवसक्त.......वालुकाः**), occur again in III. 38 *infra*, but with this difference that the compound word **सौधवर्णक** is omitted from the first clause.

12. The **अमात्य**, referred to here, seems to be **सुमन्त्र**, who makes his appearance on the stage in III. 76 along with the queens and who must have probably told **संभवक** to see that the statue-house was in a condition fit for being seen by the queens.

13. **चिरं मातुलपरिचयात्** &c. The marriages of all the four sons of **दशरथ** were celebrated on one and the same occasion. After the marriage ceremony **भरत** and **शत्रुघ्न** together went to live in the country of the **केकय**s at the house of their maternal uncle. For the very first **सर्ग** of the **अयोध्याकाण्ड**, commencing immediately after the description of the marriages of **राम**, **लक्ष्मण**, **भरत** and **शत्रुघ्न** at the end of the **बालकाण्ड**, thus narrates the departure of **भरत** and **शत्रुघ्न** to the **केकय** country in the following words:—

> **गच्छता मातुलकुलं भरतेन तदानघः ।**
> **शत्रुघ्नो नित्यशत्रुघ्नो नीतः प्रीतिपुरस्कृतः ॥ १ ॥**
> **स तत्र न्यवसद् भ्रात्रा सह सत्कारसत्कृतः ।**
> **मातुलेनाश्वपतिना पुत्रस्नेहेन लालितः ॥ २ ॥**

And as for the period of **भरत**'s residence at his maternal uncle's house, the 36th chapter of the **पातालखण्ड** in the **पद्मपुराण**, which supplies a chronological statement of all the principal events in the life of **राम**, says that twelve years elapsed between the marriage and the banishment of **राम**. And hence it becomes clear that **भरत** must have spent the same number of years in the **केकय** country. The **पद्मपुराण** writes:—

> **रामः पञ्चदशे वर्षे षड्वर्षामथ मैथिलीम् ।**
> **उपयेमे विवाहेन रम्यां सीतामयोनिजाम् ॥**
> **ततो द्वादशवर्षाणि रेमे रामस्तया सह ।**
> **सप्तविंशतितमे वर्षे यौवराज्यमकल्पयत् ।**
> **राजानमथ कैकेयी वरद्वयमयाचत ॥ १८ ॥**

अकल्यशरीरः = अकल्यं अनिरामयं व्याधिग्रस्तं शरीरं यस्य सः. Cf. **वार्तो निरामयः कल्य उल्लाघो निर्गतो गदात् ।—अमर.**

17. **किमाहारं भुङ्क्ते** &c. **भरत** asks these two particular questions to be able to determine the stage of the patient, when the charioteer gave only evasive answers. The reply to these questions is **भूमौ निरशनः**, which is open to the **भग्नप्रक्रमदोष**. For the answer, **निरशनः**, to the first question, **किमाहारं भुङ्क्ते**, ought to have appeared first in **भूमौ निरशनः** (III. 18); but it is given the second place while the answer to the second question is placed first. Again, the answer to the second question is that the king is lying down on the ground. But the purport of the question, **शयनमपि भुङ्क्ते किम्**, was not to know whether the king slept on a bed or on the ground. But **भरत** evidently wanted to know from the tenor of those two questions whether the king was able to eat some food and get some sleep. And from that standpoint also **भूमौ** was not a befitting reply.

23. **द्रुमा धावन्तीव** is an instance of **उत्प्रेक्षा**. **०क्षीणविषयाः**. **विषय** here means the particular places where the trees were really standing (**इन्द्रियार्थे जनपदे विषयो गोचरे पदे-शाश्वतकोश**). Those places of the trees could not be noticed (**क्षीण**), so rapid was the progress of the chariot. If the places, where the trees grew, could be actually seen, nobody would possibly be under the impression that the trees seemed to be running, but on the contrary he would say that the trees were steady and fixed in their places. But as the places were not seen, the misapprehension naturally arose that the trees were running. A man that is running is also **क्षीणविषय**, *i. e.* he is not fixedly standing on any particular place.

नदीवोद्वृत्ताम्बुः &c. Where there is a vortex in the bed of a river, what happens is that, while the water is bursting up all round, the level of the water at the centre of the vortex naturally goes down; similarly while the chariot was running with great force, (although the dust was being thrown up like the eddying water,) the earth under the wheels, being pressed by their force, went down like the water in the centre of a vortex. **उद्वृत्तं उद्गतं उद्भ्रान्तं अम्बु उदकं यस्याः सा उद्वृत्ताम्बुः नदी.**

अरव्यक्तिर्नष्टा. How could he see from within the chariot that the spokes of the wheels below could not be separately discriminated one from the other ? Cf. **निष्कम्पचामरशिखाः** (**शाकु०** I. 8).

रजश्चाश्वोद्धूतम् &c. The dust raised up by the horses was to be seen once only in front of the chariot when first raised; but the

chariot surpassed the dust in the front with such a great speed that the dust, lagging behind, could not follow in the wake of the chariot (नानुपतति). Cf. आत्मोद्धतैरपि रजोभिरलङ्घनीयाः (शाकु० I. 8).

Cf. the description of the speed of chariots and horses in कालिदास's शाकुन्तल (यदालोके सूक्ष्मं &c. I. 9).

24. सोपस्नेहतया वृक्षाणाम् &c. It being the time of the hot season, naturally almost all the trees on the way must have been dried and leafless. But as the chariot came near अयोध्या, the charioteer must have noticed quite a changed aspect of the surrounding landscape, green trees and blossoming gardens; and therefrom he is drawing the inference that the city of अयोध्या must be hard by. But if he is a charioteer from अयोध्या itself, as is evident from speeches Nos. 13 to 21 (Act III) above, where was the necessity for him to draw any inference about the nearness of अयोध्या, when he could say that अयोध्या was at hand from his actual personal knowledge ? सोपस्नेहतया, स्नेहसंपन्नतया, क्लिन्नतया, आर्द्रतया. Cf. सोपस्नेहतया वनान्तरस्य अभितः खलु किष्किन्धया भवितव्यम् (अभिषेक I.), and सोपस्नेहतया गृहविशिष्ट इवायं भवनविन्यासः (चारु० III).

25. Although the usual modern phrase is अहो नु खलु, भास generally uses अहो तु खलु, if तु is not misread for नु. Cf. II. 7 and III. 23.

त्वरता. त्वर (adj.), one, who makes haste, may be derived from the root त्वर् as त्वरते इति त्वरः. But this formation is unusual. त्वरस्य भावः त्वरता, haste. Perhaps सत्वरता might have been the original and correct reading with its initial स disappearing through the oversight of some scribe.

पतितामिव शिरः &c. In this verse there are altogether six clauses, each with an इव (to be construed with the verbal forms therein) to indicate and emphasise that the description is not real but imaginary. Out of these six clauses the first two refer to the father, the third to the brothers, the fourth to the mothers, the fifth to the servants, and the sixth again to one of the brothers, लक्ष्मण. From the standpoint of better order, the description about the brothers should have followed that of the mothers, and the sixth clause about लक्ष्मण's humour should have preceded the respectful compliments of the servants in the fifth clause.

सदृश इति. भास is generally very particular in developing the point of hereditary similarity existing between a father and his son in respect of sound and external features. Cf. III. 81, IV. 25, 26, 27, 52 for स्वरसादृश्य, and III. 39, 77, IV. 30, 39, 49 &c. for रूपसादृश्य.

व्यायतश्चेति. Strictly speaking the च here is used to connect the three इतिs, and as such its proper place ought to have been after the third इति and not before it, as व्यायतः इति च स्तुतः &c.

परिहसितामिव. Note that although there are two nouns, वेषम् and भाषाम्, to be qualified by the adjective परिहसितम्, still the latter agrees with the nearest noun वेषम् only in gender.

The metre of the verse is a kind of दण्डक.

26. अस्माभिः. There is no reason why the charioteer should use the plural for himself. The सूत in शाकुन्तल Act I uses the singular in उद्घातिनी भूमिरिति मया रश्मिसंयमनाद्रथस्य मन्दीकृतो वेगः.

अल्पदोषाल्पकोऽभिधास्यति. The charioteer means to say that if there were any casual evil news, the case would have been quite different. But when there are so many as three serious events to be revealed to भरत, who would dare to undertake such an unpleasant task ?

28. किं शत्रुघ्नः &c. भरत is asking here whether शत्रुघ्न has come; for in his eagerness to reach अयोध्या as soon as possible he had proceeded alone in advance, leaving the army and all the rest behind. Cf. रामायण, अयोध्याकाण्ड.

स तांस्तु प्रियकान्प्राप्य शीघ्रानास्थाय वाजिनः ।
अनुज्ञाप्याथ भरतो वाहिनीं त्वरितो ययौ ॥ सर्ग ७१—१२;
and यन्मे धनं च रत्नं च ददौ राजा परंतपः ।
परिश्रान्तं पथ्यभवत्ततोऽहं पूर्वमागतः ॥ सर्ग ७२—१०.

29. अभिगतः, V. L. अभितः. The question of भरत is किं शत्रुघ्नः अभिगतः; and the appropriate answer to it should be अभिगतः खलु वर्तते कुमारः with the word अभिगत repeated, if the fact is that शत्रुघ्न has come. But if he has not come, as appears to be the case from his absence throughout this act, then according to the other reading of अभितः instead of अभिगतः the answer would be that शत्रुघ्न has not actually reached the place but that he has come near, अभितः here meaning समीपे (समीपोभयतः शीघ्रसाकल्याभिमुखेऽभितः—अमर). But how can the भट, who evidently comes from अयोध्या with a message from

the preceptors, वसिष्ठ, वामदेव and others, know that शत्रुघ्न is as yet behind at a distance ?

From the fact that the question about the arrival of शत्रुघ्न has been put to the भट, who came with a message from अयोध्या, from the mention of his name in शत्रुघ्नलक्ष्मणगृहीतघटेऽभिषेके &c. in I. 75, and also from the use of the plural, and not the dual, in त्वरितमुपगता इव भ्रातर: in III. 25, it may appear to some to be very likely that शत्रुघ्न must have been in अयोध्या. And Mr. K. Rama Pisharoti has actually taken that view in his remarks on the play in the quarterly Journal of the Mythic Society (July 1921 and July 1922). It is true that poets are not bound to be the slaves of the original story. But it is equally true that they do not introduce any alterations in the original without any compen ating advantages. According to the रामायण, शत्रुघ्न was with भरत in the केकय country (vide note on I. 75); and on the present occasion he was coming with the rest of the retinue, while भरत had approached in advance. And no unique advantage is obtained by retaining शत्रुघ्न in अयोध्या. And therefore it is gratuitous to suppose that the poet has altered the original in respect of शत्रुघ्न.

31. एकनाडिकावशेष: कृत्तिकाविषय:. Every day of a month has got a नक्षत्र assigned to it in the order of the 27 नक्षत्रs; and every such नक्षत्र on an average extends over 60 नाडिकाs or घटिकाs of that day. Out of the 60 नाडिकाs only one नाडिका (nearly 24 minutes) was to elapse to complete the period of कृत्तिका; and then the नक्षत्र of रोहिणी would commence. Now, according to one of the different classifications of the नक्षत्रs, कृत्तिका i. regarded to be a क्रूरनक्षत्र and is known by the name of अग्नि; and hence it is not auspicious for a person to make his first entry during the period of कृत्तिका; while रोहिणी has no such objectionable feature in it, and hence it is recommended for the first entrance. Cf. अथ यात्रानिवृत्तौ गृहप्रवेश: ॥ प्रवेशो भूपतेर्यात्रानिवृत्तौ निजमन्दिरे । श्रेष्ठो वारे गुरौ शुक्रे बुधे चन्द्रे शनैश्चरे ॥ चित्रोत्तरानुराधाख्ये रोहिणीरेवतीमृगे ॥.....स्वस्य नाश: प्रवेशे स्यात्पूर्वासु भरणीमघे । आर्द्राश्लेषाभिधे मूले ज्येष्ठायां पुत्रनाशनम् ॥ कृत्तिकायां गृहे वाते विशाखायां मृति: स्त्रिया: ॥ (मुहूर्तगणपति).

Here भरत was to enter अयोध्या for the first time after about twelve years; and, therefore, although the worst had happened in the death of दशरथ, still to avoid any further calamities, the preceptors

directed भरत to wait for a short time outside अयोध्या, until the period (विषय) of कृत्तिका was over. But it is evident that this pretext was very conveniently invented by the poet to give some time to भरत, in spite of his natural impatience to go to अयोध्या, for the statue scene.

But it may be asked here, why कृत्तिका and रोहिणी are particularly referred to in this passage, although there are other नक्षत्रs also, unfavourable and favourable, for the first entrance. And the answer is that those two were the probable नक्षत्रs on the day when भरत approached अयोध्या. This is evident from the following allusions:—It has been shown elsewhere (vide Time and Place Analysis, Act II), that दशरथ breathed his last on the midnight of the पौर्णिमा (15th day) of the month of चैत्र. Now it may be taken as a general rule that चित्रा is the नक्षत्र on the चैत्रपौर्णिमा. Again after the death of दशरथ messengers were immediately sent to bring भरत to अयोध्या. Cf. तैलद्रोण्यां विनिक्षिप्य नृपं पुत्रक्रियां विना। दूतान् विससृजुर्वीरान्भरतायाशुगामिनः ॥ अयोध्याकाण्ड, रामायणमञ्जरी by क्षेमेन्द्र. And the same authority states that the messengers required seven days to reach केकयपुर. Cf. प्राप्तेषु केकयपुरं दिनैर्दूतेषु सप्तभिः। पितुः सर्वत्र कुशलं तैर्मिथ्यैव निवेदितम् ॥ And the रामायण describes that भरत also required the same number of days. *i. e.* seven, to come to अयोध्या. (Cf. तां पुरीं पुरुषव्याघ्रः सप्तरात्रोषितः पथि। अयोध्यामग्रतो दृष्ट्वा सारथिं चेदमब्रवीत् ॥ 71-19; and अद्य मे सप्तमी रात्रिश्च्युतस्यार्यकवेश्मनः। 72—8, अयोध्याकाण्ड). Thus from all this it appears that भरत must have arrived near अयोध्या on about the fifteenth or sixteenth day after the death of दशरथ; and कृत्तिका is also the sixteenth नक्षत्र from चित्रा, during the period of which नक्षत्र the death of दशरथ occurred

34. उपोपविश्य. The repetition of the prefix उप is very peculiar, if it is not a corrupt reading. The सूत्र, प्रसमुपोदः पादपूरणे (VIII. 1. 6), no doubt, sanctions the use and उपोप is actually found used in उपोप मे परामृश मा मे दभ्राणि मन्यथाः. But it is allowed only in the Vedas and for the purpose of पादपूरण.

38. साधुमुक्त. Well placed, well arranged; or good (*i. e.* fragrant) and unwoven flowers, not strung together in a garland. The word, मुक्त, occurring in स्रग्दाममुक्तपुष्पैश्च (रामा०, युद्ध० 127-9) is explained by the commentator thus:—विरलपुष्पबन्धाः स्रजः। निबिडपुष्पबन्धं दाम। मुक्तपुष्पाणि बन्धरहितानि पुष्पाणि। But गणपतिशास्त्री says: साधुना देवपूजकेन मुक्तानि अवकीर्णानि पुष्पाणि &c. The use of लाजाs in worshipping deities is in vogue even now.

पार्वण = Pertaining to a पर्वन्, which is generally speaking the day of the full moon or the new moon, (here of course the latter). This is another indication to show that भरत must have reached the suburbs of अयोध्या on the first or the new-moon day of वैशाख.

आस्तिक्यम्. Act of worshipping the deities proceeding out of the mental attitude of faith and devotion.

प्रहरणं ध्वजो वा are the outward signs, whereby भरत would have perhaps been able to determine to what deity the place belonged. By way of elucidation of the meaning of ध्वज in this case cf. words like गरुडध्वज, मकरध्वज, वृषभध्वज, मेषध्वज &c.

क्रियामाधुर्य refers to the general sweetness and skilfulness of the sculpture, whereas भावगति refers particularly to the expression of feeling on the faces of the statues. Cf. अहो भावोपपन्नता, in भास's दूतवाक्य, with which similar expression दुर्योधन describes the painted scene relating to the केशाकर्षण of द्रौपदी.

मानुषविश्वासता. Although the statues must evidently be of some deities, still they present such an appearance that they inspire a conviction that they must be of some human beings.

किं नु खलु चतुर्दैवतोऽयं स्तोमः. भरत must have said this after approaching the statues and counting them. Throughout the whole of this passage it is interesting to notice how भरत is gradually sliding down from the notion of a deity into the idea of statues of human beings.

वार्षलस्तु प्रणामः स्यात् &c. भरत admits that a salutation is due to deities. But still he is not quite convinced that the statues belong to some deities and not to any human beings; and, therefore, he finds out a middle way. He is prepared to offer a salulation, but not to repeat the usual मन्त्रs, accompanying it, and thus the bowing down would be in the fashion of a वृषल (शूद्र). Cf. with the idea in the whole passage प्रतिमाशून्यं देवकुलम् (मृच्छ० II).

39. नैत्यक is to be derived from नित्य and signifies the duty of worshipping &c. to be performed daily. Cf. with this the use of the word आह्निक in the same sense in III. 38.

प्राणिधर्म is any function performed by a living being in general; but here it refers to the particular act of dining. From this reference to the act of taking food after the worship of the statues it appears that the time must be about the hour of midday.

प्रतिमानामल्पान्तराकृतिः. Cf. the note on III. 25 for the hereditary similarity referred to here.

40. नमोऽस्तु. This salutation of भरत is very likely to be misinterpreted as being offered to the देवकुलिक; (cf. the still surviving surname, देवकुळे, in Marathi in some families). But the fact is that भरत, without noticing the entrance of anybody, is bowing down to the deities according to his resolution expressed in वार्षलस्तु प्रणामः स्यात् &c.

42. वक्तव्य is anything liable to blame, a fault. Cf. कुत्सिते वाच्यवक्तव्यौ—वैजयन्ती. The style of भास is sometimes very terse and concise. The present verse, as also verse 9 in 1. 81, is an instance in point.

43. ब्राह्मणजनस्य. The देवकुलिक explains his action by saying that he prevented भरत to avoid the possibility of a Brahmin saluting the क्षत्रिय statues, in case he was a Brahmin.

44. के नाम अत्रभवन्तः. This question of भरत arises out of the statement of देवकुलिक, 'क्षत्रिया ह्यत्रभवन्तः'. And hence the word, क्षत्रियाः, ought to be present in भरत's question; for भरत wants to know for the future purpose who the क्षत्रियs were.

46. असुरपुरवधे. Although असुरवध is quite possible, still the killing of the towns of demons (असुरपुरवध) does not at all sound well. And, therefore, by लक्षणा, वध should be taken to mean destruction and devastation of the towns of demons.

अभिसरी, going, proceeding for battle, going for help in a battle, is a word peculiar to भास. He uses the same word, as अभिसरि, in IV. 62 *infra*. The word occurs in भास's other plays also.

सपुरजनपदाः. पुर is a town, while जनपद is the country around. Both पुर and जनपद are here used by लक्षणा to denote the residents of those places.

छन्दं मृगयता मृत्युना. Other instances of Death, awaiting the sweet will of the persons who are to die, are to be found in the case of राम himself (vide सर्ग 104, उत्तरकाण्ड, रामायण) and भीष्म. This boast, however, in the case of the solar kings falls to the ground; and ultimately the omnipotence of death has been humbly acknowledged in III. 50 and IV. 77.

The metre of the verse is सुवदना. The same metre is used again in III. 74. It is defined thus: ज्ञेया सप्ताश्वषड्भिर्मरभनययुता भ्लौ गः सुवदना.

47. दिलीप is described in the रामायण to have performed several sacrifices (cf. दिलीपस्तु महातेजा यज्ञैर्बहुभिरिष्टवान्—बालकाण्ड, 42–8); but it is not stated there that he performed the विश्वजित् sacrifice. But on the contrary according to the रघुवंश (cf. तमध्वरे विश्वजिति क्षितीशं निःशेषविश्राणितकोशजातम्। V. I) it is रघु who performed the विश्वजित् sacrifice.

48. From III. 41 to III. 48 nothing has happened which would induce the देवकुलिक to allow भरत to salute the statues here. Then why does he not prevent him as in III. 41? Has he come to know that the stranger is not a Brahmin? But perhaps the change in his attitude may be due to भरत's remark, यदृच्छया मया खलु महत्फलमासादितम्, in III. 46.

49. संवेशन refers to the sleeping of रघु on the sacrificial ground during the period of दीक्षा by way of waiting upon the sacrificial fire. Cf. संविष्टः कुशशयने निशां निनाय.—रघु० I. 95.

पुण्याहशब्द refers to the usual benediction of 'good day', asked for by a यजमान at the commencement of a religious ceremony and offered by his priests, which is technically called पुण्याहवाचन and which takes the following form: अद्य मम अमुकममुकं कर्म करिष्यमाणस्य पुण्याहमस्त्विति भवन्तो ब्रुवन्तु। अस्तु पुण्याहम्।

51. प्रियावियोग refers to the death of अज's beloved wife, इन्दुमती. (vide रघुवंश VIII.). Notice the alliteration, ०प्रदीपो दिलीपः, ०शब्दरवो रघुः and ०प्रशान्तरजा अजः.

52. श्लाघनीयपश्चात्तापाय. श्लाघनीयः पश्चात्तापः प्रियात्यासक्तिविषयः अनुतापः यस्य तस्मै (गणपतिशास्त्री).

बहुमानव्याक्षिप्तेन मनसा &c. This is altogether a false pretext, put forth by भरत to conceal the confusion of his mind on seeing the statue of दशरथ and to gain time to settle his thoughts with respect to the probable catastrophe about the death of his father.

58. पिता तातस्य. There is no reason why तातस्य should be used here, when भरत has used महाराजस्य in 54 and 56 above. Notice that the genealogy that is referred to here does not seem to be quite accurate in the case of दिलीप and रघु according to the रामायण (अयोध्या० 110). Also notice that कालिदास in his रघुवंश follows the order adopted by भास.

किमिति किमिति. This question also, as there is no new information to be obtained therefrom, is intended simply to gain time,

59. Cf. with this repetition of the same names twice दशरथ's insisting on the reiteration of the names of राम, सीता and लक्ष्मण in the second Act.

60. भरमाणानाम्. Of living persons, from भृ to live, to be alive. Cf. भ्रियते यावदेकोऽपि रिपुस्तावत्कुतः सुखम्.—शिशुपालवध II. 35.

प्रतिमाः स्थाप्यन्ते. Another reading for this is प्रतिमा स्थाप्यते. But the plural is far better than the singular, as the question is thereby made a general one.

62. His fears having been proved to be too true, भरत has no further business with the देवकुलिक.

63. येन प्राणाश्च &c. If the second line, इमां दशरथस्य &c. of this verse were first and the first line were read in the place of the second, the verse would be faultless. But as it stands, the second line wants तस्य before दशरथस्य to correspond with येन &c.

प्राणाश्च राज्यं च विसर्जिताः. The concord of this sentence is grossly faulty, as विसर्जिताः is made to agree in number and gender with प्राणाः, although राज्यम्, a neuter and singular noun, intervenes between the two. Cf. for a correct construction of concord परिहसितमिवात्मनस्तत्र पश्यामि वेषं च भाषां च, III. 25 *supra.*

स्त्रीशुल्कार्थे. That the kingdom was promised by way of dowry is seen from the following verse from the रामायण:—

पुरा भ्रातः पिता नः स मातरं ते समुद्वहन् ।
मातामहे समाश्रौषीद्राज्यशुल्कमनुत्तमम् ॥ अयोध्या, 107—3.

पृच्छसि is a V. L. for पृच्छसे and avoids the anomaly of the आत्मनेपद.

64. हृदय भव सकामम्. Cf. भव हृदय साभिलाषम्—शाकुन्तल I. 23.

तत्. V. L. ते. But तत् is better, as it answers to यत् in the first line: यत्कृते शङ्कसे तत् पितृनिधनं शृणु. If ते is the reading, it would refer to हृदय thus: हे हृदय, ते (तव) पितृनिधनं शृणु. But directly speaking the हृदय has neither any पिता nor any निधन of that पिता. And hence तत् should be preferred.

स्पृशति. Cf. शतसंख्या पुनरियं सानुजं स्पृशतीव माम्.—वेणी॰ II. 14.

अथ च भवति सत्यम्. अथ (=if) is used in the same sense as यदि in the third line. सत्यम् is a predicative adjective and it manifestly refers to शुल्कशब्द (*i. e.* if the calumny is true). But as सत्यम् can-

not agree with शुल्कशब्दः in gender, एतत् should be taken understood (as अथ च एतत्सत्यं भवति).

तत्र. V. L. कुत्र. तत्र, corresponding to यदि and अथ, means 'in that case (तर्हि)'. But कुत्र is more powerful, as it suggests by means of the question that there is no remedy, whereby भरत can absolve himself and his body from the sin.

65. आर्येति &c. गणपतिशास्त्री explains this as आर्य इत्येवं रूपं सबहुमानमामन्त्रणं इक्ष्वाकुकुलीनपुरुषसाधारणमित्यर्थः. भरत uses the same term, आर्य, again in III. 80 *infra*, when wishing to address देवकुलिक. But it is rather strange that the देवकुलिक should recognise the new-comer to be भरत from the simple expression, आर्य, and not from the particular and more significant exclamation, हा तात &c. in the same speech. But it may perhaps be argued that the expression, हा तात, and the subsequent verse, हृदय भव सकामम् &c., are both of them spoken *aside* so as not to be heard by the देवकुलिक. But even if it be so, at least the fainting of भरत could not be said to be *aside*. And even from that the देवकुलिक might have very well asked himself why he fainted and then based his conjecture thereon. For a similar conjecture cf. कच्चित्सुमन्त्रो भवाननु. III. 85.

66. अथ किम् &c. There being two parts, (1) कैकेयीपुत्र and (2) भरतः, in the question of the देवकुलिक in III. 65, भरत says अथ किम् only to the latter part; and with regard to the former he says दशरथपुत्रो भरतोऽस्मि न कैकेय्याः. As a cutting stroke of sarcasm against the evil tendency of his mother, this retort of भरत is very fine; but, grammatically speaking, the sentence should have either been दशरथस्य पुत्रः भरतोऽस्मि न कैकेय्याः or दशरथपुत्रः भरतोऽस्मि न कैकेयीपुत्रः. And the latter of these two would have been preferable, as the compouud form, कैकेयीपुत्रः, which appears in the original question, would in that case be repeated to complete the emphasis.

67. तेन हि आपृच्छे भवन्तम् and तिष्ठ out of the following speech occurred before in III. 62, 63. But now the tables are turned and the situation changed. Then भरत was unwilling to ask any further questions (because he knew the worst); now the देवकुलिक is unwilling to answer any further questions (because he won't reveal the worst).

70. द्विगुणं मोहमुपगतः. This same stage direction has occurred before in II. 52, where दशरथ fell into a fainting fit on hearing of the

departure of राम and others to the forest. Notice that when भरत knows that दशरथ is dead, the stage direction is simply मूर्च्छितः पतति (III. 64); whereas the direction is द्विगुणं मोहमुपगतः, when he learns about राम's exile.

74. Here a repetition of the old story, already known to the reader, is sure to become tedious. But it has to be told to भरत, who does not know it. And, therefore, in order to avoid the tediousness, the poet instead of making the देवकुलिक narrate the trite story, very skilfully invents a novel method of making भरत draw his own inferences from certain given premises (शुल्क in 63, दशरथ's death in 69, राम's exile in 70) as to how the events must have resulted in their conseqential order one after another. In this way the attention of the reader, being diverted from the triteness of the story, is entirely engaged in seeing how भरत succeeds in his logical deductions. A similar contrivance with a similar motive has been used by भास in I. 69, 70 above.

शुल्कदोषम्. A promise by way of dowry to give the kingdom to भरत when there was राम, the eldest son, was in itself illegal and unjustifiable; and therefore शुल्कदोषम् should be interpreted to mean दुष्टं शुल्कम्.

निधनमसदृशम्. Cf. नृपो गृहमृत्युना (योजितः) III. 99. His proper death would have been in some penance-grove as described in II. 56 *supra*.

शेषाः = सर्वस्यास्य मन्मातृचेष्टितस्य फलभूताः (गणपतिशास्त्री).

The metre is सुवदना. Vide note on III. 46.

76. हस्तस्पर्शो हि मातॄणाम्. Cf. प्रियस्पर्शो हि पाणिस्ते तत्रैव नियतो भरः । उ० रा० च० III. 10. अजलस्य = not having, but wanting to have water. A V. L. for this is अजलः सजलाञ्जलिः.

सुमन्त्रश्च. सुमन्त्र is probably the अमात्य that is referred to in III. 12, as सर्वं कृतमिति अमात्याय निवेदयामि, inasmuch as सुमन्त्र was an अमात्य as well as a charioteer.

77. प्रतिमानृपस्य = प्रतिमारूपेण अवस्थितस्य नृपस्य दशरथस्य. Although the building contained the statues of four kings, still दशरथ alone is meant to be referred to here as being immediately concerned; cf. note on III. 10.

Some distinction may be drawn between अयन्त्रितैः and अप्रतिहारिकागतैः, although they apparently seem to be alike. The former shows in general that there was no prohibition for anybody to enter, whereas the latter says in particular that there was no प्रतिहारी to usher any stranger into the statue-house according to the usual practice in royal palaces.

विना प्रणामम्. The statues were not of any deities, but of dead persons, and as such they were not to be saluted by anybody, as is rightly remarked here by सुमन्त्र. And from the standpoint of this general prohibition of salutation to dead persons it appears that the देवकुलिक was not quite justified in making in III. 43 a narrow statement, like दैवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि, restricting the prohibition of salutation to the Brahmins only, when it was equally applicable to all. However, if salutation was at all to be offered, what the देवकुलिक guarded against was that a Brahmin should not at least be misled to salute the statue of a क्षत्रिय.

वयःस्थ इव पार्थिवः. वयसि तरुणे स्थितः वयःस्थः. Cf. बटुर्माणवकोऽथ स्याद्वयःस्थस्तरुणो युवा—वैजयन्ती. There was such a great similarity between दशरथ and भरत that owing to it सुमन्त्र thought that the person lying down there appeared to be, as it were, दशरथ himself in his youthful age. The अलंकार is उत्प्रेक्षा.

80. आर्य. In III. 63 भरत learned that his father was dead; and in III. 64, after expressing his grief for the calamity, भरत, at the end of the speech, wanted to ask some further question, and with that intention he began to address the देवकुलिक with the word आर्य. By that word he was recognised to be भरत by the देवकुलिक and then the conversation naturally turned on other topics, such as the exile of राम and the meanness of कैकेयी, as a consequence of which भरत for the second time fell into a swoon at the end of III. 75; and the question that he wanted to ask in III. 64 thus remained unasked. In the meanwhile the mothers made their entrance in III. 77 and subsequently भरत recovered his senses in III. 80. And then very naturally the first word on his lips was आर्य, the same word that he had used in III. 64, by way of introduction to the question that still remained unasked. भरत, just recovering from his swoon and thus having no means of knowing that the देवकुलिक had departed from the stage (III. 78), supposes the देवकुलिक to be present and

addresses him with the word आर्य in III. 80 and asks his long-delayed question, अथ मातॄणामिदानीं कावस्था in III. 82. And the masterly skill of the poet is seen in the arrangement whereby, the देवकुलिक being already taken away, the mothers themselves are made to answer भरत's question in III. 83 in the most touching and effective manner.

81. Cf. note on III. 25.

84. उत्कण्ठा is excessive mental grief. मल्लिनाथ, in his commentary on the मेघदूत, 84, quotes for this meaning of उत्कण्ठा the following verse: रागे त्वलब्धविषये वेदना महती तु या। संशोषणी च गात्राणां तामुत्कण्ठां विदुर्बुधाः ॥

85. सर्वसमुदाचार occurs again in III. 100. भास's method of placing before his readers stale facts in the new light of an inference has already been pointed out in the note on III. 74. Similarly in III. 65 the देवकुलिक draws his inference about the identity of भरत on hearing the word आर्य from his mouth. And now here from the immediate presence even on the occasion of the mothers taking off their veils भरत concludes that the person present by his side must be none else but सुमन्त्र.

86. Cf. with this the verses in IV. 63 and VI. 32, and the notes thereon. As an instance of निर्वेद the दशरूप gives the following verse, which has a very great resemblance with अन्वास्यमानः &c.

राज्ञो विपद् बन्धुवियोगदुःखं
देशच्युतिर्दुर्गममार्गखेदः ।
आस्वाद्यतेऽस्याः कटुनिष्फलायाः
फलं मयैतच्चिरजीवितायाः ॥

87. अभिवादनक्रममुपदेष्टुमिच्छामि will, strictly speaking, mean 'I wish to give advice as to the order of salutation.' But what भरत wants to say is that he should be advised by सुमन्त्र as to the order of salutation. Cf. समानकर्तृकेषु तुमुन्—पाणिनि, III. 3. 158; and vide note on IV. 82. The sentence ought to have been something like 'भवता उपदिष्टं अभिवादनक्रमं श्रोतुमिच्छामि.' Cf. श्रोत्ररसायनैर्मम हृदयातुरौषधैस्तेषां नामधेयैरेव श्रावय। (II. 36) and अभिधीयतां कस्तावदत्रभवान् (III. 46).

91. आक्रुष्ट &c. means 'अनेन आशीर्वादेन निन्दित इवास्मि. For the use of आक्रुष्ट cf. क्रुध्यन्तं न प्रतिक्रुध्येदाक्रुष्टः (निन्दितः) कुशलं वदेत्।—मनुस्मृति VI. 48.

93. अतिसंधित. V. L. अतिसंहित, which, being the p. p. participle of अति + सं + धा, is grammatically the correct form. अतिसंधित may be derived from अतिसंधा with the addition of the termination इत. अतिसंधा = अतिसंधान (वञ्चनं त्वतिसंधानं व्यलीकं च प्रतारणम्—वैजयन्ती), means 'deceiving'. भरत means to say he has been deceived by the son of सुमित्रा by depriving him of the advantage of accompanying राम into the exile. Cf. IV. 67.

97. The stage-direction, उत्थाय, having been given already in III. 87 *supra*, is redundant here, and should, therefore, mean '*Turning aside.*'

मम मातुः &c. मम मातुः (कौसल्यायाः) मातुश्च (सुमित्रायाश्च) मध्ये &c.

99. The evil consequence of the misdeed of कैकेयी is described in this verse in no less than eight different aspects, seven persons of the royal house and the city of अयोध्या being affected thereby.

नृपो गृहमृत्युना. As said in II. 56, the king intended to go to some penance-grove to pass away the last days of his life; and in that case he would have breathed his last in that holy place, and not in his house as in the present case. Cf. निधनमसदृशं राजा ननु गतः । (III. 74).

मृगैः सह. Notice that out of the eight instrumental cases सह is used only with मृगैः, although it was not necessary.

धिगिति वचसा. Cf. पात्यन्ते धिक्प्रलापाः (III 74). With the whole verse cf.

पतिर्मृत्योर्वक्त्रं व्रजति वनमेतत्सुतयुगं
वधुटी रक्षोभ्यो बलिरिव वराकी प्रणिहिता ।
निरालम्बो लोकः कुलमयशसा नः परिवृत्तं
स्वसुर्मे दौरात्म्यं जगदविकलं विक्लवयति॥ महावीरचरित, IV. 52.

102. इयं ते जननी. भरत has used the word माता in त्वमेव मे माता (III. 101); and by way of a retort कौसल्या should have said नहि नहि, इयं ते माता, repeating the same word माता. But कौसल्या seems to have purposely substituted the word जननी in her reply, evidently intending to draw a line of difference between the meanings of the two words. मातृ is derived from मान् to respect (पूजायाम्). क्षीरस्वामी, however, explains it as माति अस्यां गर्भः इति माता. But जननी is a word which directly refers to her who actually gives birth. Thus what कौसल्या means to say is: I may be your mother in the sense of a

step-mother, but कैकेयी is the person that has given birth to you (जननी). But notice that this distinction is ignored in the next speech, where भरत says अस्तु मातास्यमाता, when he ought to have said अस्तु जनन्यप्यजननी.

107. पितुर्मे &c. There are altogether four alternatives in this verse, and yet no alternative conjunction, like वा or अथवा, is used to connect them together. Cf. क्रीडेयं नियमस्पृहा (1. 81), किं क्षमा निर्मनस्विता (1. 116), कथं तिष्ठतु यात्विति (IV. 24). For the meaning of प्रकृति cf. the note on 1. 67.

108. शुल्कलुब्धा &c. शुल्के परिपणितमर्थं याचमाना न केनापि पर्यनुयोज्या (गणपतिशास्त्री). But the negative (न) in this explanation is not quite appropriate. For then the question शुल्केऽप्येतदुदाहृतम् (III. 109) would not look natural. It, therefore, seems that stress is laid on शुल्कलुब्धत्व to which the fault is due. The sentence means शुल्कलुब्धत्वमत्रापराध्यति. Cf. यौवनमत्रापराध्यति (मृच्छ० IX). Also cf. आत्मनो भागधेयानि पृच्छ (शाकु० VII.). Notice that although कैकेयी admits here that the fault is to be attributed to her शुल्कलुब्धत्व, still quite a different explanation, maintaining complete innocence on her part, is offered by her in VI. 87 *infra*. And, therefore, it is evident that her answer here is naturally defective and not finally decisive, as the real secret is to be disclosed at a proper time and place. And, therefore, her real meaning perhaps is: 'she, who is avaricious about the dowry, may be asked to answer that question; whereas I am not at all avaricious !'

वल्कलैः = वल्कलैरुपलक्षितः युक्तः

109. शुल्केऽप्येतद् &c. भरत means to say, even if it be admitted that कैकेयी acquired certain rights on the ground of the dowry, did the conditions of the dowry, over and above the claim for the kingdom, include even this (एतदपि) that राम should go to a forest ? Notice that in this verse हृतराज्यश्रीः, पदातिः and आज्ञप्तः, being all qualifying adjuncts, have not any noun, like रामः, to be qualified by them, and that अपि, requiring to be construed after एतत्, is used in a wrong place (भिन्नक्रम).

110. देशकाले &c. Vide VI. 80 to 94 *infra*.

111. अयशसि = अयशस्करे कर्मणि राज्ययाचने. कीर्तयित्वा &c. Why did you bring in my name and make me an object of infamy along with yourself ? For the meaning of तर्ष (desire) cf. कामोऽभिलाषस्तर्षश्च &c. (अमर). For the use of the word तर्ष in the रामायण cf.

सुमन्त्रस्त्वपि शत्रुघ्नमदूरादन्वपद्यत ।
रामदर्शनजस्तर्षो भरतस्येव तस्य च ॥ अयोध्या० 99-3.

वदतु भवति. भवति is used here evidently as a vocative, as in the next verse in अहो धात्रा सृष्टं भवति &c. But the voc. भवति and third person of वदतु cannot agree together. To avoid this difficulty, the last line may perhaps be construed thus: 'आर्यः तव पुत्रो न' इति सत्यं भवति किम्, इति (भवति) वदतु.

नृपतिरसुभिः &c. नृपतिः असुभिः वियुज्यमानः न गणितः इत्यर्थः.

त्वं व्रज वनमिति. Cf. व्रज सुत वनमित्यार्योऽप्यभिहितः (III . 74.)

भवति may here be either a verb or a vocative.

112. For the meaning of the word प्रकृति cf. the note on I. 67. Also cf.

ततः प्रभातसमये दिवसेऽथ चतुर्दशे ।
समेत्य राजकर्तारो भरतं वाक्यमब्रुवन् ॥
त्वमद्य भव नो राजा राजपुत्र महायशाः ।
आभिषेचनिकं सर्वमिदमादाय राघव ॥
प्रतीक्षते त्वां स्वजनः श्रेणयश्च नृपात्मज ॥ रामा०अयोध्या० 79.

The idea expressed in गोपहीना यथा गावः &c. is found in the रामायण in the following words: अगोपाला यथा गावः तथा राष्ट्रमराजकम् (अयोध्या० 67–29).

114. Some copies read अभिषेकं विसृज्य क्व भवान् यास्यति as one sentence. In that case it will mean that prominence is to be attached to the question as to the place to which भरत wants to go (अभिषेकं विसृज्य being reduced to a subordinate position). And then the question, अभिषेकमिति, of भरत in III. 115 would not at all arise, and the whole beauty of the best satire in इहात्रभवत्यै प्रदीयताम् (III. 115) would be lost. Therefore, the sentence under consideration should be split up into two parts so as to make two questions out of it thus: अभिषेकं विसृज्य ? and क्व भवान् यास्यति ? When, after the proposal of an अभिषेक, भरत says अनुगच्छन्तु मां प्रकृतयः, सुमन्त्र is very naturally inclined to ask अभिषेकं विसृज्य (त्वां प्रकृतयः अनुगच्छन्तु) ? And thereafter he is equally entitled to know where भरत wants to go (क्व भवान् यास्यति) in that fashion by disregarding the coronation. By way of confirmation of the above interpretation notice also that when the first question, अभिषेकं विसृज्य, is disposed of in 115, the remaining second question, क्व भवान् यास्यति, is again asked in 116.

115. अभिषेकमिति. For a similar form of question cf. किं कृतमिति-वदसि (III. 99); and also I. 113, 116; and V. 30, 42.

इहात्रभवत्यै प्रदीयताम्. Complete the sentence thus: अभिषेकमिति वदसि चेत् तर्हि स अभिषेकः इह अत्रभवत्यै कैकेय्यै प्रदीयताम्. After heaping rebukes and reproaches on the head of कैकेयी from III. 97 to 111 भास introduces वसिष्ठ and वामदेव in 112 with the materials of coronation with seeming innocence but with the greatest adroitness to prepare the way for this last and the bitterest invective.

117. लक्ष्मणप्रियः = लक्ष्मणः प्रियः यस्य. There is manifestly a motive in the use of this epithet for राम. भरत's great desire was that राम should be भरतप्रियः (*i. e.* भरतः प्रियः यस्य एतादृशः). Cf. लक्ष्मणेनातिसंधितोऽहमभिवादये (III. 93) and IV. 67.

End of Act III.

ACT IV

1. भण भण. The object of this is to be found in speech No. 3 *infra*. भट्टिनी कैकेयी कुमारेण भरतेन किं भणिता, तत्कथय, इत्यर्थः. With अद्य कौसल्यापुरोगैः...द्रष्टुं गतैः cf. III. 10.

4. In speech No. 3 विजया asks, भट्टिनी कुमारेण किं भणिता. And by way of a reply to it नन्दिनिका ought to have repeated the same word in the same form as किं भणिता, and not किं भणितम्. The fault is भग्नप्रक्रम.

5. राज्यविभ्रष्टम् = राज्यविभ्रंशम्. Cf. the note on III. 10. For पापकं कृतम् cf. I. 26.

7. Who is this भट्टिनी here? By the word भट्टिनी the maidservant विजया must be referring to कैकेयी, as the same word भट्टिनी has twice been used previously in IV. 3 and 5 by the same विजया obviously to denote कैकेयी.

This short scene of the conversation between the two maid-servants, **विजया** and **नन्दिनिका**, is technically called a **प्रवेशक**, as both the characters are of the lowest order and carry on their conversation in **प्राकृत** (as is also the case with the introductory scene at the beginning of the third act). The definition of a **प्रवेशक** is as follows:-

प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥

For **विष्कम्भक** see the note on II. 7. (Vide Appendix II.)

8. **सुकृतानुयात्रे=सुकृतं अनुयात्रं यस्य तादृशे.** V. L. **सुकृतानुयात्रैः=सुकृतरूपैः अनुयात्रैः सहिते इत्यर्थः.** Cf. **कर्मानुगो गच्छति जीव एकः. अनुयात्र** is one who goes after, a follower, an attendant. The word occurs in IV. 105 *infra*, The word is also found used in the **रामायण** in the following places:—

सूत रत्नसुसंपूर्णा चतुर्विधबला चमूः ।
राघवस्यानुयात्रार्थं क्षिप्रं प्रतिविधीयताम् ॥ 36-2,
त्यक्तभोगस्य मे राजन्वने वन्येन जीवतः ।
किं कार्यमनुयात्रेण त्यक्तसंगस्य सर्वतः ॥ 37-2, अयोध्या०

पौराश्रुपातसलिलैरनुगम्यमानः would literally mean 'followed by the waters of the tears of the citizens'; but the real purport is that **भरत** was followed by weeping citizens.

अकृपणेषु. In placing this epithet before **तपोवनेषु** the intention of the poet seems to be to suggest that the penance forests are not so ungenerous and so unkind as some human beings in **अयोध्या** (like **कैकेयी** and **मन्थरा**) are.

9. **दैत्येन्द्र** &c. Cf. with the whole of this verse **रघोश्चतुर्थः** &c. in IV. 34; and with **यज्ञोपयुक्तविभवस्य** &c. cf. **निरयावभृथस्नानप्रशान्तरजा अजः।** in III. 51. The king **उदयन** is similarly described in **प्रतिज्ञायौगन्धरायण** of **भास**, Act II, as **शतानीकस्य पुत्रः, सहस्रानीकस्य पौत्रः** &c. This is the old way of pointing out the identity of a person by reference to the names of his ancestors, a custom which is still retained in the present-day **शाखोच्चार** ceremony on the occasion of marriages.

12. With the questions in the first part of this speech cf. similar questions in II. 8 and VI. 35.

प्रत्यादेशः. Cf. **प्रत्यादेशो रूपगर्वितायाः श्रियः—विक्रमोर्वशीय I.**

सत्यमनुव्रतः = सत्यं अनुगतः (गणपतिशास्त्री). Cf क्षत्रं ब्रह्ममुखं चासीद् वैश्याः क्षत्रमनुव्रताः। रामा० बाल० 7-19; also cf.

महोदधिमिवाक्षोभ्यमहं राममनुव्रता
सत्यसन्धं महाभागमहं राममनुव्रता।
नृसिंहं सिंहसंकाशमहं राममनुव्रता
पृथुकीर्तिं महाबाहुमहं राममनुव्रता॥ रामायण, अरण्यकाण्ड, 47.

13. महायशाः, although placed near लक्ष्मण, should go with all. सत्यं शीलं च भक्तिश्च should be construed in a यथासंख्य order, सत्य referring to राम, शील to सीता and भक्ति to लक्ष्मण. विग्रहवत् = मूर्तिमत्.

14. Speeches 14 to 17 are the same as in III. 34 to 37.

21. Cf. अतःपरं न मातुः परिवादं श्रोतुमिच्छामि।(I. 108). For the peculiar use of अलम् with an infinitive in the sense of a gerund cf. I. 101, II. 9, III. 78.

22. Notice the difference between गुरुजनापवादमभिधातुम् and परदोषमभिधातुम्. भरत admits the general rule that no evil words should be spoken about other persons, and purposely avoids to accept the particular statement of सुमन्त्र about elderly persons, suggesting thereby that he is no longer prepared to look upon कैकेयी as his गुरुजन. Cf. III. 103.

न्यङ्गभूतः = कलङ्कभूतः. The word न्यङ्ग is derived from अञ्च् with नि to go down. Cf. न्यञ्चितं स्यादधःक्षिप्तं क्षिप्तमूर्ध्वमुदञ्चितम्.

24. अकृतप्रायश्चित्तम्. The प्रायश्चित्त that is contemplated in the present case by भरत by way of expiation for the injustice done to राम is the admission of the injustice.

किं ब्रह्मघ्नानामपि &c. Upto this time the discussion between भरत and सुमन्त्र was going on as to how and in what words the coming of भरत was to be reported to राम by सुमन्त्र. But now भरत altogether changes his mind and says that there is no need at all of the arrival being announced by any other person (like सुमन्त्र) in the case of a new-comer, who (like भरत) is as degraded as a killer of Brahmins.

निर्घृणश्च &c. For the use of the word प्राकृत in this verse cf. वेदार्थान् प्राकृतस्त्वं वदसि न च ते जिह्वा निपतिता—मृच्छ० IX. 21; and also cf. विवर्णः पामरो नीचः प्राकृतश्च पृथग्जनः—अमर. In the first line भरत states all the defects that may be attributable to him in consequence of his

mothers's mischief. But in spite of all of them he claims for himself one virtue, which is devotion (भक्ति) to राम; and on that ground he wants to know whether he will be admitted or not. For कथं तिष्ठतु यात्विति cf. न ते क्षेपेण रुष्यामि रुष्यता भवता रमे। किमुक्त्वा नापराद्धोऽहं कथं तिष्ठति यात्विति ॥ पञ्चरात्र II. 58.

25. सदृशतरः. Cf. the note on III. 25. Cf. also जनयति च मनोज्वरं स्वरोऽयं बहुसदृशो हि धनंजयस्वरस्य (मध्यमव्यायोग 25). The comparative termination in सदृशतर may perhaps suggest that राम means to say that the sound heard (of भरत) is more similar to that of दशरथ than even the sound of himself or of लक्ष्मण.

With बन्धुशङ्कां कुर्वन् cf. बन्धुजनबहुमानमावहति, IV. 26, and नायमनाम्भवस्य स्वरसंयोगः, IV. 27.

हृष्टः प्रविष्टः = हृष्यमाणत्वेन प्रविष्टः (गणपतिशास्त्री).

26. समदवृषभस्निग्धमधुरः. The sound of a वृषभ is one of the seven standard sounds, as enumerated in निषादर्षभगान्धारषड्जमध्यमधैवताः। पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः॥ Also cf. षड्जं मयूरा ब्रुवते गावस्त्वृषभभाषिणः। अजाविकं तु गान्धारं क्रौञ्चः क्वणति मध्यमम् ॥

वक्षसि, कण्ठे and यथास्थानम्. In order to understand the propriety of a reference to these various parts of the body in the act of the production of a sound, the student will do well to read the following verses from the पाणिनीयशिक्षा, which describe the process as to how a sound is generated:—

आत्मा बुद्ध्या समेत्यार्थान्मनो युङ्क्ते विवक्षया।
मनः कायाग्निमाहन्ति स प्रेरयति मारुतम् ॥ ६ ॥
मारुतस्तूरसि चरन्मन्द्रं जनयति स्वरम्।
प्रातःसवनयोगं तं छन्दो गायत्रमाश्रितम् ॥ ७ ॥
कण्ठे माध्यंदिनयुगं मध्यमं त्रैष्टुभानुगम्।
तारं तार्तीयसवनं शीर्षण्यं जागतानुगम् ॥ ८ ॥
सोदीर्णो मूर्ध्न्यभिहतो वक्त्रमापद्य मारुतः।
वर्णाञ्जनयते... ... ... ॥ ९ ॥
× × × × ×
अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा।
जिह्वामूलं च दन्ताश्च नासिकोष्ठौ च तालु च ॥ १३ ॥

स्फुटकरणनानाक्षरतया. स्फुटं सौष्ठवयुक्तं करणं बाह्याभ्यन्तरलक्षणः प्रयत्नो येषां तानि स्फुटकरणानि नानाक्षराणि यस्मिन्स तथाभूतः, तस्य भावस्तत्ता, तया (गणपति

चार्वीं). As to how the different letters (नानाक्षर) should be produced with distinct pronunciation (स्फुटकरण) the शिक्षा gives the following directions:—

व्याघ्री यथा हरेत्पुत्रान्दंष्ट्राभ्यां न च पीडयेत् ।
भीता पतनभेदाभ्यां तद्वद्वर्णान्प्रयोजयेत् ॥ २५ ॥
× × × × ×
एवं वर्णाः प्रयोक्तव्या नाव्यक्ता न च पीडिताः ।
सम्यग्वर्णप्रयोगेण ब्रह्मलोके महीयते ॥ ३१ ॥

With चतुर्णां वर्णानामभयमिव दातुम् cf.
त्रातुं लोकानिव परिणतः कायवानस्त्रवेदः
क्षात्रो धर्मः श्रित इव तनुं ब्रह्मकोशस्य गुप्त्यै । उ० रा० च० VI. 9.

30. अये अयमार्यो रामः. This mistaking of भरत for राम is due to the great similarity in external form (रूपसादृश्य) between the two. Cf. for a similar mistake IV. 49. *infra*. Cf. also the note on III. 25.

The मुख of भरत is here appropriately said to be आर्यास्याभ (आर्यस्य रामस्य आस्यस्य मुखस्य आभा शोभा इव आभा यस्य तत्); but to call it अनुपम and in the same breath and in the same line to compare it with शशाङ्क is not quite appreciable.

सुरारिशरक्षतम्. Strictly speaking, the construction of the second line ought to have been thus : सुरारिशरक्षतेन मम पितुः वक्षसा समं अस्य पीनं वक्षः. As it stands at present, सुरारिशरक्षतम्, an adjective of neuter gender and in the nominative case, goes with वक्षः (of भरत) which, however, as a matter of fact, is not wounded with the arrows of demons.

द्युतिपरिवृत्तस्तेजोराशिः. Although द्युति and तेजस् apparently seem to be synonymous, still the special meaning of तेजस् is thus given by भरतः—

अधिक्षेपावमानादेः प्रयुक्तस्य परेण यत् ।
प्राणात्ययेऽप्यसहनं तत्तेजः समुदाहृतम् ॥

With देवेन्द्रो वा स्वयं मधुसूदनः cf. इन्द्रो वा शरणं तेऽस्तु प्रभुर्वा मधुसूदनः- अभिषेक I. 12. From a comparison with this quotation the alternative appears to lie between इन्द्र and विष्णु. But the position of वा suggests the विकल्प to be between नरपति and विष्णु, the lord of gods. But if these considerations are not respected, the number of alternatives may be even three.

34. पितुः प्रकाशस्य &c. For the meaning of प्रकाश here cf. प्रकाशोऽतिप्रसिद्धेऽपि (अमर). This line can be construed thus:—प्रकाशस्य अतिप्रसिद्धस्य तव (लक्ष्मणस्य) पितुः *abl.* (दशरथात्) द्वितीयः (भरतः). But as लक्ष्मण is not intended to be principally described here, and as between लक्ष्मण and दशरथ prominence ought to be given to the latter, the adjective प्रकाशस्य should go rather with पितुः, *gen.*, than with तव, as तव प्रकाशस्य अतिप्रसिद्धस्य पितुः (दशरथस्य) (सकाशात्) द्वितीयः. But from the analogy of the ablative in अजात्तृतीयः, पितुः in पितुर्द्वितीयः, like रघोः in रघोश्चतुर्थः, must be supposed to be in the ablative. And hence the difficulty.

35. वज्रसंघृष्टचापैः कुलैः. With members of the solar race, whose bows came into friction with the thunderbolt of Indra, as both the solar kings and the king of gods were fighting side by side against the demons.

यज्ञविश्रान्तकोशाः. Cf. तमध्वरे विश्वजिति क्षितीशं निःशेषविश्राणितकोषजातम्। —रघुवंश V. 1.

39. संक्रान्तं &c. This is one of the various references to the similarity of form. Cf. the note on III. 25.

42. विशालीक्रियतां ते चक्षुः. This same phrase occurs again in VII. 25. Cf. also विशालतरमुत्सङ्गं कुरु. 1. 48.

44. If the reading of the fourth line were भ्रातृस्नेहो यदीदृशः, the sense would have been much improved.

46. The meaning of this passage is quite evident, but the reading does not seem to be quite satisfactory. इदमपि = Even this act of bringing in भरत. आत्माभिप्रायमनु is explained by गणपतिशास्त्री as मदभिप्रायानुसारि; but the word आत्मन् herein refers, as it ought to refer, to the subject of the sentence, *i. e.* लक्ष्मण, (त्वं आत्माभिप्रायमनु मां वर्तयितुमिच्छसि) and it can never refer to राम.

49. हं ततस्तां वेलाम् &c. A different mode of expressing astonishment is employed here; but the thing denoted by that mode is the same similarity of form that is expressed above by लक्ष्मण in IV. 30 in a simpler manner. The sentence is elliptical and the omissions may be supplied thus; इम् आश्चर्यम् । तां वेलां (accusative of time) तस्यां वेलायां, तदानीं, अल्पावकाशात्पूर्वमेव, तव उटजे स्थितः आर्यपुत्रः यावदहं बहिरागच्छामि तावदेव, इदानीमेव, अस्मिन्नल्पावकाशे एव, कथमुटजाद्बहिर्निष्क्रम्य मम पुरतः स्थितो वर्तते ।

51. With शमिथं ज्योतिः cf. शीसंस्थानं चाप्सरस्तीर्थमाराहुरिच्छन्तीनां ज्योतिरेकं जगाम ।—शाकु० V. 30; and with तपसः सन्निदर्शनम् cf. क सन्निदर्शनं सारवताम्. IV. 12.

56. With this question cf. 1. 125, IV. 100, V. 58. If both भरत and सुमन्त्र went in together to see राम, the first meeting of राम with भरत and the effusions of the brotherly affection would necessarily have been marred by the introduction of the topic of दशरथ's death, which was unavoidable on the sight of सुमन्त्र. And hence this question is purposely put into the mouth of भरत to avert the awkwardness of the situation and thereby it is arranged beforehand that सुमन्त्र should make his entrance after the congratulatory meeting of भरत.

57. विदितार्थस्य. When did राम know that दशरथ was dead ? भास has in no place before this intimated to his readers that राम was aware of his father's death. And even according to the रामायण the news is for the first time communicated to राम on this very occasion of the visit of भरत. But probably to avoid repetition भास unceremoniously assumes that the event is known to राम.

62. The word तात in हा तात may refer to दशरथ as it is preceded by हा; but as भवन्तं विना &c. in the third line is addressed to सुमन्त्र, he also may be supposed to have been invoked by the word तात.

For the use of the word अभिसरी cf. III. 46.

For समानैर्विमानैः cf. तुल्यं सुरैः समुपयान्ति विमानवासम्. V. 43.

दयितमपि &c. To give full expression to the contrast indicated by अपि in the principal sentence, it seems necessary to supply भवता सह in the subordinate clause. And then the whole sentence will read thus: पूर्वं (भवता सह) खं गत्वा यः विख्यातः (बभूव), स स्वर्गस्थः सांप्रतं दयितमपि भवन्तं विना (आत्मानं) पितृभिः रमयति किम्. Cf. with this the following lines from वेणीसंहार III. 16.

गतो येनाद्य त्वं सह रणभुवं सैन्यपतिना
स्वसुः श्लाघ्यो भर्ता क नु खलु स ते मातुल गतः ।

63. नरपतिनिधनम् &c. This same verse, with some necessary changes, occurs again in VI. 32. Cf. also III. 86 and the note thereon. Notice that from the standpoint of order the exile of राम, लक्ष्मण and सीता occurred first and then, as its consequence, the demise of दशरथ, although नरपतिनिधन is here placed first.

गुण इव &c. अनेकविधं दुःसहं दुःखं अनुभूय अपि विच्छिन्नतां अप्राप्तवता मम आयुषा जीवितेन बहु अपराद्धम् इव इत्यर्थः । But राध् with अप (to offend) requires the locative of the person or the thing in respect of which the offence is committed; as, कस्मिन्नपि पूजार्हे अपराद्धा शकुन्तला । शाकु० IV. And here the long life has committed a sort of offence, as it were, in respect of its very virtue, or good feature (गुण), of lasting too long, even after witnessing such great calamities, when it really ought to have come to an end. With the line, गुण इव बह्वपराद्धमायुषा मे particularly, and with the whole verse generally, cf. अहो हि मे बह्वपराद्धमायुषा यदप्रियं वाच्यमिदं मयेदृशम् । त एव धन्याः सुहृदः पराभवं जगत्यदृष्ट्वैव हि ये क्षयं गताः ॥ quoted in the काव्यप्रकाश as an instance of अर्थान्तरन्यास.

The line, गुण इव &c., is rendered by Mr. K. Rama Pisharoti, taking गुण in the sense of 'a thread,' as follows:—My life has become a broken thread.' To arrive at this sense, apart from other considerations, at least the उपमान (गुण) ought to have been in the same case as the उपमेय (आयुः) thus: गुणेन (उपमानेन) इव मम आयुषा (उपमेयेन) बहु अपराद्धम्.

64. Cf. त्वमेव सखि वासन्ति दारुणा कठोरा च या एवं प्रदीप्तं प्रदीपयसि.—उ० रा० च० III.

65. आपस्तावत्. This expression has already occurred once in II. 60.

67. The vocative, आर्य, should refer to राम, and not लक्ष्मण, as appears also from the next speech No. 68.

क्रमेण. According to the order of birth भरत was elder and लक्ष्मण was younger; and on that ground भरत claimed the first right of serving in preference to लक्ष्मण. शुश्रूषयिष्ये. The desiderative base of the root, श्रु, is turned here into a root of the tenth conjugation and is used in the आत्मनेपद here as well as in शुश्रूषयस्व भगवन्तम् (V. 59), while a परस्मैपद form is found used in सुष्ठु खलु इह लक्ष्मणः शुश्रूषयतु (IV. 70) and शुश्रूषय भगवन्तम् (V. 23). But generally शुश्रूष् is used in the 1st conjugation with आत्मनेपद terminations (according to ज्ञाश्रुस्मृदृशां सनः—पाणिनि, 1. 3. 57). Cf. शुश्रूषस्व गुरून् &c.—शाकु० IV. 17.

69. एतेनापि means: कुतो नु खलु लक्ष्मणस्य व्यापारो विशीर्यते । आर्यपुत्रो लक्ष्मणेन शुश्रूषयितव्यः, एतेन भरतेनापि शुश्रूषयितव्यः ।

71. Notice that in 70 राम divides the nature of the services of लक्ष्मण and भरत with reference to the two places, the forest and the city, by इह and तत्र; and now here in 71 भरत shows that he agrees to the division of इह and तत्र, but introduces his own idea of the duties that he would do there. With इह स्थास्यामि &c. cf. हृदयेनेह तत्राङ्गैर्द्विधाभूतेव गच्छति । यथा नभसि तोये च चन्द्रलेखा द्विधाकृता ॥ बालचरित, I. 13.

72. कथं भवान् &c. How do you condescend to follow such an ignoble path by breaking the order of your father, which commands you to rule over the kingdom, when to obey the same order alone and not out of any other motive, I also have not hesitated to undertake even an exile ?

73. When neither राम nor भरत was willing to accept the kingdom, सुमन्त्र was naturally puzzled and asked as to what was to be done with the coronation water specially brought for the purpose. Cf. III. 114, 115; IV. 6, 92. Also cf. रामायण.

इहैव त्वाभिषिञ्चन्तु सर्वाः प्रकृतयः सह ।
ऋत्विजः सवसिष्ठाश्च मन्त्रविन्मन्त्रकोविदाः ॥ अयोध्या०, 106–26.

75. अपि सुगुण &c. अपिशब्दो यद्यर्थे । यदि सुगुणेत्येव वा पाठः ॥ गणपतिशास्त्री. Or अपि may suggest a question thus : Is not your family my family also ?

76. Consistently with the softness in the character of a woman सीता is generally found to be interceding with her husband in the interest of somebody else. For this cf. with the mediation in the present passage, दयतां खलु आर्यपुत्रः । संतप्यते सौमित्रिः । I. 142; आर्यपुत्र, ननु एतेनापि शुश्रूषयितव्यः । IV. 69; and आर्यपुत्र, ननु दीयते खलु प्रथमयाचनं भरताय । IV. 90.

77. सीता in 76 asks किमिदानीमार्यपुत्रेण चिन्त्यते. राम picks up the word चिन्त्यते and replies by saying तं चिन्तयामि &c. Although thus the same root, चिन्त्, is apparently repeated, still the meanings in the two places are quite different. सीता asks why her husband is hesitating and not at once acquiesing in the request of भरत. And in reply to this राम says that he is thinking of his father &c.

येनायमात्मजविशिष्टगुणो न दृष्टः = येन नृपतिना स्वपुत्रेषु चतुर्षु मध्ये विशिष्टगुणः अयं भरतः न दृष्टः, विशिष्टगुणवत्त्वेन रूपेण न प्रत्यक्षीकृतः । (गणपतिशास्त्री). But it is better to understand the line thus: येन अयं आत्मजस्य भरतस्य निःस्वार्थतारूपः विशिष्टः गुणः न दृष्टः. राम is here sorry to find that his

father did not live long enough to see this noble feature in the character of his son, भरत.

विधेयैर्वि बलम् &c. अहो बलवान्मृत्युरेतामपि रक्षामतिक्रान्तः। (III. 50).

With किंत्वेतन्नृपतेः &c. cf.

भवानपि तथेत्येव पितरं सत्यवादिनम् ।
कर्तुमर्हसि राजेन्द्र क्षिप्रमेवाभिषिञ्चनात् ॥ रामा०, अयोध्या०, 107-9.

किंचोत्पाद्य &c. Understand that this sentence has the force, although not the form, of a question thus: ते पिता मिथ्याभिधायी भवतु (किम्)? तर्हि नैव भवतु इत्यर्थः.

79. मैवम् &c. 'तावद् भवेयमिह ते नृप पादमूले' इत्येवं मा ब्रूहि। नृपः दशरथः स्वसुकृतैः सत्यवादित्वादिजनितैः पुण्यैः स्वर्गप्राप्त्यादिकां सिद्धिं अनुभवतु। त्वया राज्यस्य अनङ्गीकारे कृते तस्य आज्ञा प्रतिज्ञा च भग्ना भवेत्। मिथ्याभिधायित्वदोषश्च तस्मिन् प्रसज्येत। तेन दोषेण च तस्य सिद्धिसंपादने विघ्नो भवेत्। अतस्त्वया राज्यस्वीकारः कार्यः, इत्यर्थः। Cf. तस्मात्त्राहि नरश्रेष्ठ पितरं नरकात्प्रभो। रामा०, अयोध्या० 107-14.

मे शापितोऽसि. The use of मे at the beginning of a line of a verse is not allowable according to the सूत्र, अनुदात्तं सर्वमपादादौ &c. (पाणिनि, VIII. 1. 18). And yet भास has made use of it here. गणपतिशास्त्री explains it away thus: सुबन्तप्रतिरूपमिदमव्ययं वा स्यात्.

80. अनुत्तरम् = अविद्यमानं उत्तरं यथा स्यात्तथा. Cf. हन्त अनुत्तरा वयम् (अभिषेक I.)

82. प्रतिग्रहीतुमिच्छामि. The सूत्र of पाणिनि, applicable here, is समानकर्तृकेषु तुमुन् (III. 3. 158); and it is explained thus: इच्छार्थेषु एककर्तृकेषु उपपदेषु धातोस्तुमुन् स्यात्. The purport of the rule is that in the case of verbs having the sense of इच्छा the agent of the verb and of the infinitive depending upon it ought to be the same. But this rule is not observed here. For the person who expresses the desire is भरत while the person who is to take back the kingdom after fourteen years is राम; and thus the समानकर्तृकत्व that is required is not secured here. भास similarly breaks the rule in तात अभिवादनक्रममुपदेष्टुमिच्छामि। III. 87.

88. For पादोपभुक्ते &c. cf.

अधिरोहार्य पादाभ्यां पादुके हेमभूषिते ।
एते हि सर्वलोकस्य योगक्षेमं विधास्यतः ॥ रामा०, अयोध्या०, 112-21.

With यावद्भवान्नेष्यति &c. cf. यावद्भविष्यति भवव्रियमावसानम्. In both these instances the clause with यावत् has a negative sense, as यावद् भवान् न एष्यति, and यावद् भवव्रियमावसानं न भविष्यति. Cf. in this respect the following sentence which contains an expressed negative, यावत्संबन्धिनो न परापतन्ति तावद्गृत्सया मालत्या नगरदेवतागृहं गन्तव्यम्।—मालतीमाधव VI. Also cf यावदार्यपुत्रो न आगच्छति तावदिमान्बालवृक्षानुदकप्रदानेन अनुक्रोशयिष्यामि। (V. 1. *infra.*)

89. भरतेनाद्य संचितम्. There is no attributive here, of which संचितम् is the predicate. If यशः is to be taken from the first line, it is किंचिद् यशः. It is graceful that out of modesty राम should say about himself that he acquired only a slight degree of fame. But that he should say about भरत that he acquired किंचिद् यशः looks on the very face of it quite absurd. On the contrary, the contrast between सुचिरेण कालेन and अचिरेण कालेन suggests that the ratio of भरत's fame must be in an inverse proportion to that of राम thus :

In राम's case: long time and little fame.

In भरत's case : short time but great fame.

90. Vide the note on IV. 76. *supra* for सीता's intercession. प्रथमयाचनम्. Strictly speaking, भरत's asking for the sandals of राम was not the first request. His first request (vide IV. 80 and 82) was about the acceptance of the condition that राम should take back the kingdom after fourteen years. But what he was asking for in the second place in IV. 86 and 88 was a वर (as distinguished from a समय in IV. 80), and as such it may be looked upon as the प्रथमयाचन.

92. Notice that here at last the अभिषेकोदक, which was going from pillar to post all the while, has found its proper place until the final coronation of राम. Cf. रामायण, अयोध्याकाण्ड,

ततस्तु भरतः श्रीमानभिषिच्यार्यपादुके।
तदधीनस्तदा राज्यं कारयामास सर्वदा॥ 115–23.

95. लब्धप्रियाणां प्रियः. लब्धं प्रियं अभिकाङ्क्षितं वस्तु यैः एतादृशानां प्रियः. V. L. लब्धः प्रियाणां प्रियः (found to be dearest of the dear).

97. सीता, out of the natural tenderness of a woman's heart, does not like that भरत should be despatched so hastily.

99. स्थास्यन्ति = स्थिताः सन्ति. तेषां प्रीतिं करिष्यामि. It is, however, a scanty satisfaction to the people who were anxious to see the return of राम to show them the sandals of राम.

100. Cf. similar questions in I. 125, IV. 56, V. 58.

101. **महाराजवत्** may mean: (1) just as the great king protected **भरत**; or (2) just as you protected (guarded the interests of) the great king.

102. **यदि जिवामि** &c. The sentence should have been either **यदि जिवामि तर्हि प्रयतिष्ये**; or **यावज्जीवामि तावत्प्रयतिष्ये**.

104. **रथमारोहतः**. The dual refers to **भरत** and **सुमन्त्र**. But there was also a **सूत**. Vide IV. 7, 15, 17. So he must have ascended the chariot afterwards.

105. With **आश्रमपद** &c. cf. **तत्रभवन्तं केशवदासमाश्रमपदद्वारमात्मनि संभावयिष्यामः**.—**मध्यमव्यायोग**. For **अनुयात्र** cf. IV. 8.

End of Act IV.

Act V

1. **उपहारसुमनःकीर्णः संमार्जितः**. This may mean: (1) The hermitage, where stale flowers of worship were lying here and there, was swept clean; or (2) the hermitage, which was surrounded by flowers, fit for worship, put forth by the flowering plants, was swept clean.

2. **अविग्घं से होदु**. In the two editions of **गणपतिशास्त्री** this Prakrit sentence has been translated in two different ways as (1) **अविघ्नमस्य भवतु** and (2) **अविघ्नमस्या भवतु**. In the second case the wish about the absence of any obstacles refers to **सीता**; and hence the female ascetic would have rather said **अविघ्नं तव भवतु** and not used **अस्याः**. **अविघ्नम्** is **विघ्नस्य अभावः**. Cf **तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता ॥ अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः ॥** Although there is no stage direction here for the departure of the female ascetic, still she has no further function in the act. Vide note on VII. 13.

3. **इष्टजनशोकविनोदनार्थम्.** What is the great affliction referred to here ? This **इष्टजनशोक** obviously points to the departure of **भरत** &c., described in the immediately preceding verse, **त्यक्त्वा ताम्** &c. We have seen **भरत** returning to **अयोध्या** to bear on his head the heavy burden of administration at the end of the fourth Act. And in the beginning of the fifth Act, which naturally follows immediately after it, we see **राम** lamenting the separation from **भरत**. Thus **भास** connected the incidents of the two acts together, as if they had taken place in immediate succession of one another. But the fact is that there intervenes an interval of about twelve or thirteen years between **भरत**'s departure in the fourth act and this fifth act of the play, where the forcible abduction of **सीता** is described. For cf. **पद्मपुराण, पातालखण्ड, अध्याय** 36.

अथ त्रयोदशे वर्षे पञ्चवट्यां महामुने ।
रामो विरूपयामास शूर्पणखां निशाचरीम् ।
वने विचरतस्तस्य जानक्या सहितस्य च ॥ २२ ॥
आगतो राक्षसस्तां वै हर्तुं पापविपाकतः ।
ततो माघासिताष्टम्यां मुहूर्ते वृन्दसंज्ञके ॥ २३ ॥
राघवाभ्यां विना सीतां जहार दशकन्धरः ।

With these facts before our eyes it is absurd to say that here in the beginning of this fifth act of the play **राम**, after twelve years, went to see his wife with the intention of getting relief from the great affliction (**इष्टजनशोक**) due to **भरत**'s departure, which took place twelve years ago. And a memory also of that affliction after such a long period cannot be regarded to have a sufficient incentive. Vide Time and Place Analysis, Act V.

अवस्थाकुटुम्बिनीम्. अवस्था, although generally it means any condition, here denotes ' a condition of adversity. ' Cf. **अवस्थानुरूपम्** in V. 12 *infra*. **भास** makes a similar use of the word in **विदूषकः—अवस्थाविरुद्धः खल्वयं प्रदानविभवः । कुत एतस्यागमः ।—चारुदत्त**, III. Also cf. **विदूषकः—हा अवस्थे, तुलयसि—मृच्छ०** 1. With the expression **अवस्थाकुटुम्बिनी** cf. **विभवानुगता भार्या—मृच्छ०** III. 28; cf. also **कुटुम्बिनी तु गृहिणी पुरन्ध्री मातृकेति च—वैजयन्ती.** The word **कुटुम्ब** is used in Marathi in the sense of a wife.

प्रत्यग्राभिषिक्तानि &c. For **प्रत्यग्र** cf. **प्रत्यग्रोऽभिनवो नव्यो नवीनो नूतनो नवः । अमर. भास** will never allow to slip any opportunity, where he can state a fact in the form of an inference. The inference here about

सीता's being somewhere near from the fresh sprinkling of the trees is really very exquisite. Other instances of similar inferences are to be found in I. 70; III. 65, 74, 85.

वृक्षावर्तं. आवर्त is originally a whirpool, the turning round of the water (cf. स्यादावर्तोऽम्भसां भ्रमः); and hence secondarily it is used here in the sense of 'a basin', in which the water is turning round a tree.

तृषितपतिताः &c. तृषिताः अत एव पतिताः भूमाववतीर्य जलसंनिधिं प्राप्ताः. क्लिष्टं जलं न पिबन्ति = (1) क्लिष्टं नवतया कलुषं जलं न पिबन्ति; or (2) जलं क्लिष्टं (यथा स्यात्तथा) न पिबन्ति कृच्छ्रान्नं पिबन्ति, किंतु जलस्य (अचिरत्वात्) भूम्यनिष्पीतत्वेन समृद्धत्वात् सुखेन पिबन्तीत्यर्थः (गणपतिशास्त्री). Cf. बिन्दूत्क्षेपान् पिपासुः परिपतति शिखी भ्रान्तिमद्वारियन्त्रम्—मालविका० II. 12.

स्थलमभिपतन्ति. स्थल is here opposed to बिल and means 'a raised or higher ground. Cf निम्नस्थलोत्पादको हि कालः। VII. 17.

श्राम्यति दर्पणेऽपि &c. Cf. अलंक्रियताम्। अहमादर्शं धारयिष्ये। I. 81. The contrast in the first two lines of this verse would have been expressed with full force, if the sentence were यः करः दर्पणेऽपि श्राम्यति स अधुना कलशवहनेऽपि खेदं न एति. But the force is lessened by the substitution of कलशं वहन्त्याः for कलशवहने. For here there is no comparison, and no contrast. intended to be shown between दर्पणं वहन्त्याः and कलशं वहन्त्याः. With these two lines cf. इदं किलाव्याजमनोहरं वपुस्तपःक्षमं साधयितुं य इच्छति।—शाकु० I. 16.

अपि तपो वर्धते. With this question cf. राजा—अपि तपस्विनां तपो वर्धते। II. 33 *supra*; and दुष्यन्त also uses the same words in शाकुन्तल I.

6. An allusion to this place where राम and सीता sat down together and thought about the performance of the श्राद्ध (V. 11) occurs again in VII. 19 *infra*.

7. प्रतिवचनार्थिनी is one who wants an answer; but one, who wants an answer, must also want to ask some question, when it is not asked previously. So by that expression राम means to say to सीता, from your countenance it appears that you want to ask some question. Notice this method of भास of abruptly opening up new topics without any previous preparation. The same method has already been used once in I. 10; but there the चेटी had at least the news of the coronation to communicate to सीता. But in the present

case, although राम calls सीता to be प्रतिवचनार्थिनी, she has no question to ask of her own. While she was engaged in watering the trees, she had never expressed any anxiety, nor could she do so, even when she was now, so to say, pricked up by राम. She, on the contrary, says in her next speech (No. 8) that, instead of having any anxiety of her own, she sees her husband to be anxious and wants to know the cause of it. Cf. प्रियंवदा—पुनरपि वक्तुकाम इव आर्यः । शाकु॰ I.

11. श्वस्तत्रभवतः &c. अनुसंवत्सरं = संवत्सरे संवत्सरे इति (वीप्सायां) अनुसंवत्सरं प्रतिवार्षिकं प्रात्यब्दिकं (श्राद्धमित्यर्थः). But was the annual श्राद्ध ceremony to take place on the day (श्वः), next to the day, on which the incidents of the present act were taking place ? It has been shown in the 'Time and Place Analysis of the Second Act' and in the note on III. 31, that दशरथ died about the midnight of the fifteenth day of चैत्र. And thus the श्राद्ध ceremony should have to be performed every year on that day. But was सीता taken away by रावण on the day previous to the 15th day of चैत्र ? According to the पद्मपुराण quoted above (ततो माघासिताष्टम्यां...सीतां जहार दशकन्धरः, vide note on V. 3) सीता was taken away by रावण on the eighth day of the dark fortnight of the month of माघ. But there is a difference of opinion about some of the dates of the events in the latter part of the रामायण. So in this respect the other view is : तस्माद् द्वादशसमाप्त्युत्तरं त्रयोदशे किंचिद्व्यतीते फाल्गुनाष्टम्यां रावणकृतसीतापहारः । (रामकृततिलकव्याख्या, युद्धकाण्ड, सर्ग 108). But whether the abduction of सीता took place in the month of माघ or फाल्गुन, neither of the months is identical with the month of the death of दशरथ; and the same is the case with the dates also. And hence the annual श्राद्ध ceremony of दशरथ can in no way be on a day, next to the day, on which सीता was stolen away.

Although, from the tenor of this speech and some other speeches that follow, it may appear that this श्राद्ध must be the श्राद्ध of the first year, still the fact is that it is not so. The speciality (कल्पविशेष), that is desired to be introduced here, can be introduced in the श्राद्ध of any year.

ते एव जानन्ति &c. एव should be construed with जानन्ति, although it is used after ते. तां दशाम्. Why should राम say तां दशाम् when he wants to refer to his present condition and should have said इमां दशाम् ?

तातस्य &c. When the verse commences with a reference to the manes in the plural, as तुष्टिं गच्छन्ति, ते जानन्त्येव, there is no reason to

change the plural into a singular, as in तातस्य, when the plural might have easily been retained by saying instead तेषां च रामस्य च सानुरूपाम्, although राम might have entertained a special regard for his father. सानुरूपाम्. स before अनुरूपाम् is unnecessary and incorrect.

12. अवस्थानुरूपम्. Here also, as in V. 3 above, अवस्था means the condition of adversity.

13. फलानि दृष्ट्वा &c. The verse is an instance of a masterpiece of करुणरस. The idea is found in the रामायण. Cf.

ऐङ्गुदं बदरैर्मिश्रं पिण्याकं दर्भसंस्तरे ।
न्यस्य रामः सुदुःखार्तो रुदन्वचनमब्रवीत् ॥ २९ ॥
इदं भुङ्क्ष्व महाराज प्रीतो यदशना वयम् ।
यदन्नः पुरुषो भवति तदन्नास्तस्य देवताः ॥ ३० ॥ अयोध्या०, 103.

तातस्तत्रापि रोदिति. No noun, indicating a place, has preceded here to which तत्र can refer. तातः स्वर्गेऽपि रोदिति would have been faultless. रोदिति has the force of the future.

14. अनियतात्मा = Whose mind is not under his control. But how will रावण speak ill of himself? The word, therefore, should mean 'whose anger is uncontrollable,' 'whose wrath is excessively excited.

स्वरपदपरिहीणाम् &c. Cf. मन्त्रहीनं क्रियाहीनं यच्छ्राद्धं परिविष्यते । त्रिभिर्वर्णैर्नरश्रेष्ठ तं भागं रक्षसां विदुः ॥ महाभारत, अनुशासन, 23–9. Cf. also हरामि रुदतीं बालाममन्त्रोक्तामिवाहुतिम् । V. 63 *infra* and the note thereon.

For आश्रमपदद्वार cf. IV. 105. And with यावदहमप्यतिथिसमुदाचारमनुष्ठास्यामि cf. यावदहमपि ब्राह्मणसमुदाचारमनुष्ठास्यामि । V. 29.

16. This sentence may be applicable to राम as well as to रावण himself. In the former case, रावण first sees the form of राम and then hears his words, स्वागतमतिथये, and, being impressed by the beauty of his features as well as the sweetness of his sound, he passes the present remark that राम's features are fittingly accompanied by an attractive sound. But why should रावण be wasting his breath in describing the charms of his enemy? He should naturally be more concerned with his own case. He had changed his external form (रूप), but he was not sure as to how far he could imitate the voice of an ascetic. But when he finds from राम's speech (No. 15) that

his voice has served him well, he compliments himself that his disguise (रूप) is very fittingly (साधु) supported (विशेषित) by his voice.

23. शुश्रूषय भगवन्तम्. The same words occur again in V. 59, but with the verb in the आत्मनेपद as शुश्रूषस्व. Cf. the note on IV. 67.

25. मायाप्रकाशन &c. रावण, not being able to control his feelings, if he is waited upon by सीता, is afraid of the exposure of his disguise before some proper opportunity occurs; and therefore he refuses to receive any service at the hands of सीता. But this ought to have been explained in a separate speech; and a stage direction is not the proper medium for it.

इयमेका &c. As in the case of the उपमेयोपमालंकार, सीता is the only woman in the whole of the world, who deserves to be called the अरुन्धती amongst women (अरुन्धती, the famous wife of वसिष्ठ). Notice that it is rather inexplicable how रावण, who comes in the guise of a stranger, should show himself to be acquainted with the great virtuousness of सीता, with the great respect shown by all the women towards राम for being the husband of सीता, and with the fact that कौसल्या was the name of the mother of राम (vide कौसल्यामातः V. 46, 52), when राम on the other hand knows nothing about the newcomer.

26. The object of आनय is पाद्यम्, as is clear from V. 21 above.

27. छायां परिहृत्य &c. छाया, feminine, is shadow, and शरीर is the body which casts the shadow; छाया is सीता and शरिर is राम; छाया is inferior, and शरीर is superior. रावण means to say: अनुल्लङ्घनार्हत्वाद् येन मया शरीरस्य छायापि न लङ्घिता, सोऽहमधुना तस्याश्छायायाः प्रवर्तकं शरीरं लङ्घयामि किम् । अपि तु नैव लङ्घयामीत्यर्थः । येन मया सीतायाः सकाशात् सेवाग्रहणं न स्वीकृतं सोऽहमिदानीं, हे राम, तदपेक्षया महत्तरस्य तव सकाशात् पाद्यग्रहणं करिष्यामीति कदाचिदपि न मन्तव्यम् । Cf. अविमारकः— वयस्य छायापि न दृश्यते, किं पुनः शरीरम् ।— IV. The अलंकार is निगीर्याध्यवसानरूपा अतिशयोक्ति ।

वाचानुवृत्ति &c. वाचया वाण्या मधुरानुकूलवचोभिः अनुवृत्तिः अतिथेः इच्छानुरोधेन वर्तनमित्यर्थः । Cf. राजाः–भवतीनां सूनृतयैव गिरा कृतमातिथ्यम्–शाकु० I.

साङ्गोपाङ्गं वेदमधीये. Although अधीये is a present tense, still it should not be rendered as 'I am studying the Veda at present', as

some have done. रावण had certainly been well-versed in all these sciences before he came to steal away सीता. The six अङ्गs of the वेद are: शिक्षा कल्पो व्याकरणं निरुक्तं ज्योतिषां गतिः । छन्दोविचितिरित्येतैः षडङ्गो वेद उच्यते ॥ And the four उपाङ्गs are thus enumerated: मीमांसया, पुराणेन, स्मृत्या, न्यायगणेन च &c.

मानवीयं धर्मशास्त्रम्. Cf. मनुस्मृति, अध्याय 1.

इदं शास्त्रं तु कृत्वासौ (ब्रह्मा) माम् (मनुम्) एव स्वयमादितः ।
विधिवद्ग्राहयामास मरीच्यादींस्त्वहं मुनीन् ॥ ५८ ॥

माहेश्वरं योगशास्त्रम्. That the योगशास्त्र has first been promulgated and practised by the great God, शिव, is a too well-known fact. Cf. किंचिच्छ्रुतं महेश्वरादिभिर्योगाचार्यैः शिष्यानुक्रोशः सङ्गं न बाधते इति । भगवदज्जुकीय, P. 76.

बार्हस्पत्यमर्थशास्त्रम् = The science of politics, prepared by बृहस्पति (आन्वीक्षिकी दण्डनीतिर्न्यायविद्यार्थशास्त्रयोः—अमर.) Cf. महाभारत, शान्तिपर्व, अध्याय 59.

एतत्कृत्वा शुभं शास्त्रं ततः स भगवान्प्रभुः ।
देवानुवाच संहृष्टः सर्वाञ्छक्रपुरोगमान् ॥ ७५ ॥
उपकाराय लोकस्य त्रिवर्गस्थापनाय च ।
नवनीतं सरस्वत्या बुद्धिरेषा प्रभाविता ॥ ७६ ॥
ततस्तां भगवान्नीतिं पूर्वं जग्राह शंकरः ।
प्रजानामायुषो ह्रासं विज्ञाय भगवान् शिवः ।
संचिक्षेप ततः शास्त्रं महार्थं ब्रह्मणा कृतम् ॥ ८१ ॥
वैशालाक्षमिति प्रोक्तं तदिन्द्रः प्रत्यपद्यत ।
दशाध्यायसहस्राणि सुब्रह्मण्यो महातपाः ॥ ८२ ॥
भगवानपि तच्छास्त्रं संचिक्षेप पुरंदरः ।
सहस्रैः पञ्चभिस्तात यदुक्तं बाहुदन्तकम् ॥ ८३ ॥
अध्यायानां सहस्रैस्तु त्रिभिरेव बृहस्पतिः ।
संचिक्षेपेश्वरो बुद्ध्या बार्हस्पत्यं तदुच्यते ॥ ८४ ॥

A small treatise on the science of politics, entitled as बार्हस्पत्य अर्थशास्त्र, has been recently published by Dr. F. W. Thomas, Librarian of the India Office Library, London; but it cannot certainly be the अर्थशास्त्र referred to here.

मेधातिथेर्न्यायशास्त्रम्. मेधातिथि is generally known as the commentator of the मनुस्मृति. But he is not certainly meant here. Dr. Satis-chandra Vidyabhushana in his history of Indian Logic says that

मेधातिथि and गौतम, the founder of the न्यायशास्त्र, are identical and quotes the following lines from the महाभारत to prove their identity:—

मेधातिथिर्महाप्राज्ञो गौतमस्तपसि स्थितः ।
विमृश्य तेन कालेन पत्न्याः संस्थाव्यतिक्रमम् ।
सोऽब्रवीद्भृशसंतप्तो दुःखेनाश्रूणि वर्तयन् ॥ शान्तिपर्व 266-45.

Out of the two words मेधातिथि is regarded to be the name of the person and गौतम is his family name. His date is probably supposed to be about 500 B. C.

31. सर्वाः श्रुतीः. The word श्रुति, in its technical sense, is generally applied to the Vedic literature only. But here it is used to denote other sciences also, such as योगशास्त्र, अर्थशास्त्र and others.

32. आगम इदानीमेषः. The subject, आगमः, has no verb, and the sentence is left incomplete, as is seen also from अलं परिहृत्य of the next speech. The answer of राम can be completed by supplying the necessary words from the question of रावण in 31 thus: भद्रायां पितृमत्तायाम् इदानीमेष आगमः स्पृहाविषयः संजातः. Why राम left his answer uncompleted it is difficult to surmise. Perhaps his voice broke down in the middle owing to the sorrowful memory of his father. But from अलं परिहृत्य । पृच्छतु भवान् । (33) it appears that राम was avoiding to ask the question. But again why should he do so ?

35. रावण answers राम's question by the simple method of giving the derivative meaning of श्राद्ध. Cf. प्रज्ञाश्रद्धार्चाभ्यो णः (पाणिनि V. 2. 101.)

Cf. यद्यद्ददाति विधिवत्सम्यक् श्रद्धासमन्वितः ।
तत्तत्पितॄणां भवति परत्रानन्तमक्षयम् ॥ मनु० III. 275.

36. अनादरतः &c. यतः श्रद्धया दत्तं एव श्राद्धं भवति, ततः अश्रद्धया अनादरतः दत्तं अश्राद्धत्वात् परित्यक्तं परिवर्जनीयं भवति इत्येतत्तु स्पष्टमेव । किं तु श्रद्धया यद्देयं तस्मिन्नपि विशेषतः किं देयमिति ज्ञातुमिच्छामीत्यर्थः ।

37. विरूढेषु. क्षीरस्वामी gives the following explanation about the विरूढ kind of plants: मूलपत्रकरीराग्रफलकाण्डविरूढकाः । त्वक्पुष्पं कदकं चेति शाकं दशविधं स्मृतम् ॥—क्षेत्रोद्धृतस्य फलमूलादेः सेकाद्यवोद्भिन्नानङ्कुरान् विरूढान्मन्यामहे ॥ Cf. तास्वेव संप्रति विरूढतृणाङ्कुरेषु ।—मृच्छ० 1. 9.

ओषधीषु. ओषं रुजं धयतीत्योषधी, herb, medicinal plant. Cf. ओषधिः फलपाकान्ता—अमर.

कलायं शाकेषु. Notice that, in conformity with the rest of the five clauses, this also should have been **शाकेषु कलायम्. शाकम् = शक्यते अनेन भोक्तुं, श्यति देहं वा शाकम्**, vegetable plant. **शाकाख्यं पत्रपुष्पादि-अमर.** The ten kinds of **शाक** are quoted above. **कलाय** seems to be here a misreading for **काल**, which name is found used in the **मनुस्मृति**, chap. III:—

कालशाकं महाशल्काः खड्गलोहामिषं मधु ।
आनन्त्यायैव कल्प्यन्ते मुन्यन्नानि च सर्वशः ॥ २७२ ॥

कुल्लूकभट्ट and **विज्ञानेश्वर** also in their commentaries give **काल** and not **कलाय**, as the name of the **शाक.**

The same form of the name of this vegetable plant is met with in the **महाभारत** also. Cf.

आनन्त्याय भवेद्दत्तं खड्गमांसं पितृक्षये ।
कालशाकं च लौहं चाप्यानन्त्यं छाग उच्यते ॥ अनु०, 88–10.

And the commentator of the **महाभारत** explains the meaning of the word **काल** thus: **कालशाकं 'चुका' इति भाषायां प्रसिद्धम्। तत्सदृशमेव तदन्यदित्यन्ये ।** The word **कलाय**, a kind of pea (**वाटाणा**), is no doubt found in Sanskrit lexicons: **तोक्मस्तु तत्र हरिते कलायस्तु सतीनकः (अमर)**; and **कलायः स्यात्कालपूरः खण्डिकः कालपरकः (वैजयन्ती).** And **गणपतिशास्त्री** also gives **कालपूर** as the meaning of **कलाय** here. But as peas cannot be looked upon as belonging to the class of vegetables (**शाक**), **काल**, the reading of the **मनुस्मृति** and the **महाभारत**, should be the proper form of the word and not **कलाय.**

The **चरक**, a celebrated and authoritative work on Medicine, describes the vegetable plant, **काल**, in the following words:

कालशाकं तु कटुकं दीपनं गरशोफजित् ।
लघूष्णं वातुलं रूक्षं कालाख्यं शाकमुच्यते ॥ 27–58.

And the gloss of **चक्रदत्त** on the above says: **कालशाकं कालिया इति ख्यातम् । कालाख्यमिति कालशाकमेवोच्यते पुनः । अन्ये तु ' कालायम् इति पठन्ति ।** And **राजनिघण्टु**, another work on Medicine, says with regard to the same **कालशाक** :—

मुस्तायामभ्रके मेघे घनश्चाथ पितृप्रियः ।
अगस्त्ये भृङ्गराजे च कालशाके च विश्रुतः ॥ 23–12.

And the vegetable is known even at the present day in the Konkan districts under the name of **कवला** and is made use of in the **श्राद्ध** ceremony dinners.

वार्ध्राणसः. Another form of the word seems to be वार्ध्रीणस. It means a ' rhinoceros ' or a ' wild goat with long ears '. Cf. वार्ध्रीणसो गणोत्साहः कोकस्त्वीहामृगो वृकः । (वैजयन्ती). कुल्लूकभट्ट explains it thus: त्रिपिबं त्विन्द्रियक्षीणं श्वेतं वृद्धमजापतिम् । वार्ध्रीणसं तु तं प्राहुर्याज्ञिकाः पितृकर्मणि ॥ नद्यादौ पयः पिबतो यस्य त्रीणि जलं स्पृशन्ति कर्णौ जिह्वा च इति त्रिभिः पिबतीति त्रिपिबः ॥ विज्ञानेश्वर also quotes the above verse and says that वार्ध्रीणस is वृद्धः श्वेतच्छागः. But भास distinctly says पक्षिषु वार्ध्राणसः, and, therefore, the above descriptions, applicable to a beast and not to a bird, will not suit here. The commentary of the महाभारत, where also the word occurs, says वाध्र्या स्यूतनासिकः (वादींनें नाक टोचलेला आणि वेसण घातलेला) महोक्षः । पक्षिविशेषोऽजविशेषश्चेत्यन्ये ॥ But the कालिकापुराण (chap. 66) says:—

नीलग्रीवो रक्तशीर्षः कृष्णपादः सितच्छदः । वार्ध्राणसः स्यात्पक्षीशो मम विष्णोरतिप्रियः ॥
The श्राद्धकल्प in the मार्कण्डेयपुराण has:—रक्तपादो रक्तशिरा रक्तचञ्चुर्विहङ्गमः । कृष्णवर्णेन च तथा पक्षी वार्ध्राणसो मतः ॥

Cf. for the details given here by भासः—

वार्ध्रीणसस्य मांसेन तृप्तिर्द्वादशवार्षिकी ।
कालशाकं महाशल्काः खड्गलोहामिषं मधु ।
आनन्त्यायैव कल्प्यन्ते मुन्यन्नानि च सर्वशः ॥ मनु० III. 272.

Also cf. याज्ञ०, आचा०. 260; महाभारत, अनु० 88; गौतमसंहिता अ० XV. And विष्णुस्मृति gives the following पितृगाथा—अत्र पितृगीता गाथा भवति । कालशाकं महाशल्कं मांसं वार्ध्रीणसस्य च । विषाणवर्ज्या ये खड्गास्तांस्तु भक्षामहे सदा ॥ अ० 81.

38. वा शब्देन &c. The various meanings of वा are given in the following couplet:—

गर्हासमुच्चयप्रश्नशङ्कासंभावनास्वपि ।
उपमायां विकल्पे वा ॥ (अमर)

Thus वा here has the sense of च. And च is sometimes used for अनुक्तसमुच्चय also. From among the class of animals गौः and खड्गः (a rhinoceros) are named (उक्त); but there remain certain others (like the काञ्चनपार्श्व) which are not named (अनुक्त). From the sentence ' लक्ष्मणश्च वनं गतः ' it is inferred that राम also, who is अनुक्त, must have gone to the forest. Drawing a similar inference from the use of the word वा (in the sense of च) राम concludes that there must be some other animal (of more importance), which remains अनुक्त and wants to know it. Cf. with this the use of च in भास's अभिषेक III:—

विभीषणः—अधर्मश्च ।
रावणः—च शब्देन सावशेषमिव ते वचनम् । तद्ब्रूहि ।
विभीषणः—बलवद्विग्रहश्च ।

40. एष एव मे निश्चयः. निवपनक्रियाकाले प्रभावसंपाद्येन केनचिद् द्रव्येण पितॄंस्तर्पयामीत्येष एव मे निश्चयः ।

एतत्=धनुश्च तपश्च इत्येतदुभयम्. With this use of वा cf. सा वा शम्भोस्तदीया वा मूर्तिर्जलमयी मम । कु० सं० II. 60; and for the idea in the verse cf. अग्रतश्चतुरो वेदाः पृष्ठतः सशरं धनुः । इदं ब्राह्ममिदं क्षात्रं शापादपि शरादपि ॥

41. सन्ति. In 39 above रावण used the singular in अस्ति प्रभावसंपाद्यम् in accordance with राम's use of the singular in वा शब्देनावगतमन्यदप्यस्तीति (38); but instead of continuing the same number he uses the plural in सन्ति (प्रभावसंपाद्यानि अन्यानि) with a veiw to the large number of the golden antelopes to be found on the Himalaya mountain.

42. हिमवतीति. With this form of the question cf. similar questions in III. 115, V. 30.

43. वैखानस. For the meaning of the word cf. वैखानसो वनेवासी वानप्रस्थश्च तापसः (वैजयन्ती). Cf. वैखानसं किमनया व्रतमाप्रदानाद् व्यापाररोधि मदनस्य निषेवितव्यम् ।—शाकु०, 1. 22 and वैखानसाश्रिततरूणि तपोवनानि । उ० रा० च०, I. 25.

वालखिल्य. This is a name given to a collection of sages, sixty thousand in number, who are described to be as small as the size of a thumb. Cf. वालखिल्याः सहस्राणि षष्टिर्ब्रह्मर्षयोऽमलाः । पुरतोऽभिमुखं यान्ति स्तुवन्ति स्तुतिभिर्विभुम् ॥ भाग० XII. These वालखिल्यs are here described to be living on the Himalayas. Originally they were dwelling on a very large branch of a रौहिण (वट) tree by the side of the great ocean. But that branch, the dwelling place of the वालखिल्यs, was broken by गरुड, when he rested on that branch, while going to bring the nectar from the possession of the Gods. What followed next and how the वालखिल्यs had to shift to the Himalayas is seen from the following quotation from the महाभारतः—

स्पृष्टमात्रा तु पद्भ्यां सा गरुडेन बलीयसा ।
अभज्यत तरोः शाखा भग्नां चैकामधारयत् ॥ १ ॥
तां भङ्क्त्वा स महाशाखां स्मययानो विलोकयन् ।
अथात्र लम्बतोऽपश्यद्वालखिल्यानधोमुखान् ॥ २ ॥

ऋषयो ह्यत्र लम्बन्ते न हन्यामिति तानृषीन् ।
तपोरतान् लम्बमानान् ब्रह्मर्षीनभिवीक्ष्य सः ॥ ३ ॥
स तद्विनाशसंत्रासादभिपत्य खगाधिपः ।
शाखामास्येन जग्राह तेषामेवान्ववेक्षया ॥ ५ ॥
दयार्थं वालखिल्यानां न च स्थानमविन्दत ।
स गत्वा पर्वतश्रेष्ठं गन्धमादनमञ्जसा ।
ददर्श कश्यपं तत्र पितरं तपसि स्थितम् ।

कश्यप उवाच। पुत्र मा साहसं कार्षीर्मा सद्यो लप्स्यसे व्यथाम् ।
मा त्वां दहेयुः संक्रुद्धा वालखिल्या मरीचिपाः ॥ १४ ॥

सौतिरुवाच । ततः प्रसादयामास कश्यपः पुत्रकारणात् ।
वालखिल्यान्महाभागांस्तपसा हतकल्मषान् ॥ १५ ॥

कश्यप उवाच । प्रजाहितार्थमारम्भो गरुडस्य तपोधनाः ।
चिकीर्षति महत्कर्म तदनुज्ञातुमर्हथ ॥ १६ ॥

सौतिरुवाच । एवमुक्ता भगवता मुनयस्ते समभ्ययुः ।
मुक्त्वा शाखां गिरिं पुण्यं हिमवन्तं तपोऽर्थिनः ॥ १८ ॥ आदि० 30.

These वालखिल्यs are similarly explained by गणपतिशास्त्री also with the words, वालखिल्यास्तदाख्या अङ्गुष्ठोदरप्रमाणा ऋषिभेदाः.

But another meaning of the word seems to be more probable. In the बृहत्पराशरसंहिता a वानप्रस्थ is described to be of four sorts; as वानप्रस्थश्चतुर्भेदो वैखानस उदुम्बरः। वालखिल्यो वनेवासी तल्लक्षणमथोच्यते॥ And out of these four subdivisions the वालखिल्य is described thus: वनस्थो वालखिल्यो यो वसेद् वल्कलचीवरम्। अग्निकार्यकृदात्मज्ञो दुर्जातसेवितं त्यजेत् ॥ Thus the वैखानस and the वालखिल्य belonging to the same category of a वानप्रस्थ, their association here seems to be more natural (although the general class of the नैमिषीयs does not quite suit with these two). Besides the so-called वालखिल्य sages have no necessity of performing any श्राद्ध ceremony to save their forefathers, as they are born from the body of the Creator himself.

These two words, वैखानस and वालखिल्य, appear together in the रामायण also in the following places:—

शरभङ्गे दिवं प्राप्ते मुनिसङ्घाः समागताः ।
वैखानसा वालखिल्याः संप्रक्षाला मरीचिपाः ॥ अरण्य, 6–2;
जितकामैश्च सिद्धैश्च चारणैश्चोपशोभितम् ।
आजैर्वैखानसैर्माषैर्वालखिल्यैर्मरीचिपैः ॥ अरण्य, 35–15;

also vide अरण्य, 35–30.

नैमिषीय = Sages dwelling in the नैमिष forest. The word नैमिष is also written as नैमिश; and both the versions are justified by their respective derivations by नीलकण्ठ in his commentary on the महाभारत. For नैमिष cf.

एवं कृत्वा ततो देवो मुनिं गौरमुखं तथा ।
उवाच निमिषेणेदं निहतं दानवं बलम् ॥
अरण्येऽस्मिंस्ततस्त्वेतन्नैमिषारण्यसंज्ञितम् ।
भविष्यति यथार्थं वै ब्राह्मणानां विशेषकम् ॥ वराहपुराण.

And for the derivation of नैमिश cf. the following quotation from the वायुपुराण:—

एतन्मनोमयं चक्रं मया सृष्टं विसृज्यते ।
यत्रास्य शीर्यते नेमिः स देशस्तपसः शुभः ॥
इत्युक्त्वा सूर्यसंकाशं चक्रं सृष्ट्वा मनोमयम् ।
प्रणिपत्य महादेवं विससर्ज पितामहः ॥
तेऽपि हृष्टतरा विप्राः प्रणम्य जगतां प्रभुम् ।
प्रययुस्तस्य चक्रस्य यत्र नेमिर्व्यशीर्यत ।
तद्वनं तेन विख्यातं नैमिशं मुनिपूजितम् ॥

उपस्थितविपन्नैः. विपन्न, the past participle of the primitive form of पद् with वि, (meaning 'dead, dying a natural death' without being killed by anybody else), is purposely used here to save the sages from the sin of any animal slaughter.

तैस्तर्पिताः. तैः here may refer to श्राद्धैः or मृगैः.

हित्वा जराम्. Are the manes also, even after escaping from the human body, beset with old age?

44. आपृच्छ. According to आङि नुप्रच्छयोः, the root प्रच्छ्, when preceded by आ, ought to take the आत्मनेपद terminations. Cf. आपृच्छस्व प्रियसखममुम् &c.—मेघदूत I. 12. But भास, in complete disregard of the above-quoted rule, has used the root आपृच्छ् in the परस्मैपद here as well as in आपृच्छामि अत्रभवतीम् (VI. 96) *infra*, although the use of the आत्मनेपद also is to be found twice in तेन हि आपृच्छे भवन्तम् (III. 62 and 67).

पुत्रकृतकान्. Cf. श्यामाकमुष्टिपरिवर्धितको जहाति सोऽयं न पुत्रकृतकः पदवीं मृगस्ते ।—शाकु० IV. 13; also cf. अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभध्वजेन । रघुवंश. II. 36.

विन्ध्यं वनम्. According to the रामायण, राम was at this time living in the दण्डका forest. And the limits of the दण्डकारण्य are thus given in the उत्तरकाण्ड of the रामायण:—

तच्च राज्यं नरेन्द्रस्य सभृत्यबलवाहनम् ।
सप्ताहाद्भस्मसाद्भूतं यथोक्तं ब्रह्मवादिना ।
तस्यासौ दण्डविषयो विन्ध्यशैलस्य सानुषु ॥ १८ ॥
शप्तो ब्रह्मर्षिणा तेन वैधर्म्ये सहिते कृते ।
ततः प्रभृति काकुत्स्थ दण्डकारण्यमुच्यते ॥ १९ ॥
तपस्विनः स्थिता ह्यत्र जनस्थानमथोऽभवत् ।
एतत्ते सर्वमाख्यातं यन्मां पृच्छसि राघव ॥ २० ॥ सर्ग 81.

Observe that मुरारिमिश्र also in his अनर्घराघव, Act V, has twice made use of विन्ध्य in the description of the जनस्थान:—

लक्ष्मणः—इत इत आर्य मारीचमथन, दृश्यन्ताममूः अवाचीं ककुभमभिवर्धमाना विन्ध्यवनवीथिभूमयः ।; and

विन्ध्यगिरिराजकन्यान्तःपुरमेतास्तरङ्गमालिन्यः ।
वेतस्वतीभिरद्भिस्तौर्यत्रिकगुणनिकां दधते ॥ १८ ॥

From the above quotations it is evident that the विन्ध्य mountain, beyond the river नर्मदा, formed the northern boundary of the दण्डका forest. And hence the reference to the विन्ध्यवन here should be interpreted in the light of the nearness of the विन्ध्य forest, and not as the place where राम and सीता were actually living.

वत्स्यामि तेषु &c. राम should have rather gone to the Himalayas to bring a काञ्चनपार्श्व मृग than to live there. Similarly notice that the epithet दीप्तैरिवौषधिवनैरुपरञ्जितेषु, used to qualify हिमवद्गिरिकाननेषु, does not serve the purpose in question. Why was राम going to the हिमालय mountain? Not for the reason that there were brilliant herbs, but for the reason that there were golden antelopes there. And hence an epithet, such as उद्दीप्तकाञ्चनमृगैरुपरञ्जितेषु or any other of a similar significance, would have served the purpose better.

Observe that the sentiment expressed in the verse seems to be abrupt, unnatural, unreasonable and inconsistent with the steady character of राम, especially when it is remembered that the श्राद्ध ceremony was to take place on the very next day.

46. कौसल्यामातः How is it that it never occurred to राम that a stranger had no means of knowing the name of his mother ? Cf. the note on V. 25,

49. दर्शयिष्यति. This causal form has evidently a reference to न ते मानुषैर्द्रक्ष्यन्ते in V. 46.

क्रौञ्चत्वं गमिष्यति. The क्रौञ्च mountain is a branch of the हिमालय. It was pierced through both by परशुराम and स्कन्द, while they were making experiments about the training in archery that they had received from the god शिव. राम means to say that the हिमवत् mountain will receive at his hands the same treatment that the क्रौञ्च mountain did, if the काञ्चनपार्श्वs are not shown to him. Cf. शरनिर्भिन्नहृदयो विभाति धरणीतले । गुहशक्तिसमाक्रान्तो यथाक्रौञ्चाचलोत्तमः॥ अभिषेक, I. 24; and हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम् । मेघदूत 59.

50. अये विद्युत्संपात इव &c. There is a confusion of readings. But here none of the readings gives what is necessary to make the meaning clear. After passing within himself the remark, अहो असह्यः खल्वस्यावलेपः, रावण secretly brings forth the काञ्चनपार्श्व मृग by his माया and then openly (प्रकाशम्) says अये विद्युत्संपात इव दृश्यते in order to draw the attention of राम to the golden deer. But there ought to have been some such stage direction as मायां प्रयोजयति, before रावण loudly gives out the effect of the माया in the words, अये विद्युत्संपात &c. गणपतिशास्त्री also feels the want and supplies it in his commentary by saying तावन्मायां प्रयुज्य प्रकाशमाह । अये इत्यादि.

51. राम here is no doubt made to repeat the same words that were used by रावण. And it generally so happens in cases of great astonishment. Still the vivid difference, caused by the stage direction, दिशो विलोक्य, must not be lost sight of. रावण, knowing the trick of his own creation, must have uttered his remark with an eye on the golden deer itself. But the innocent राम, not seeing the illusory deer as yet, but only a flash of light, is fatuously gazing towards the different quarters and automatically utters the words, that fell on his ears, in a strain of amazement. Besides, this speech serves as an intervening step, useful to develop the spell of रावण's magic. But there is a variant, which ignores this point of development and connects speech No. 52 directly with speech No. 50, dispensing with the intermediate stage of 51.

53. This is simply a formal compliment given by राम to रावण. But राम's real feelings are revealed in नातस्यैतानि भाग्यानि (V. 55).

55. अर्हत्येष हि &c. may mean 'एष काञ्चनपार्श्वः पितृपूजायां स्थानमर्हति' or 'एष तातः स्वकीयायां क्रियमाणायां पूजायां एनं काञ्चनपार्श्वमर्हति.'

58. With the question in this speech cf. I. 125, IV. 56, IV. 100 and the note on IV. 56.

59. For शुश्रूषयस्व cf. the note on IV. 67.

61. अर्घ्यमादायोपसर्पति. Vide V. 21 and 26. But some suppose that the antelope was to be worshipped. But there is no necessity of worshipping the antelope; nor is राम described by any stage direction to have taken with him any materials of worship, when he went away. On the contrary, he had with him his bow and arrows for the antelope.

राम इत्यक्षरैरल्पैः. Strictly speaking, the word राम contains only two letters and therefore the plural in अक्षरैः is inconsistent. Cf. शासोऽसीत्येभिरक्षरैः V. 77.

स्थाने व्याप्तम् &c. The name of राम has certainly pervaded the whole world long since; but was it so, when रावण was stealing away सीता?

For the use of विषय in शरविषय cf. इतरथगतिक्षीणविषयाः (III. 23), कृत्तिकाविषयः (III. 31), and चक्षुर्विषयम् (V. 69).

63. रुदतीं बालाम्. Weeping at present out of fear, or weeping afterwards for having been kidnapped.

अमन्त्रोक्तामिवाहुतिम्. Cf. V. 14. Also cf. the following verse from the पाणिनीयशिक्षा:—

मन्त्रो हीनः स्वरतो वर्णतो वा
मिथ्या प्रयुक्तो न तमर्थमाह ।
स वाग्वज्रो यजमानं हिनस्ति
यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥ ५२ ॥

As for the demons taking away an oblation cf. तिलैर्विरहितं श्राद्धं कृतं क्रोधवशेन च । यातुधानाः पिशाचाश्च प्रविलुम्पन्ति तद्धविः ॥ महाभारत, अनु०, 90-22; and

उच्छेषणं भूमिगतं विकिरंल्लेपसोदकम् ।
अनुप्रेतेषु विसृजेदप्रजानामनायुषाम् ॥
उभयोः शाखयोर्मुक्तं पितृभ्योऽन्नं निवेदितम् ।
तदन्तरं प्रतीक्षन्ते ह्यसुरा दुष्टचेतसः ॥ वसिष्ठसंहिता XI.

64. यावदुटजं प्रविशामि. From this it appears that the events of the whole of this act were taking place in the open air, under the

shade of some tree perhaps, in the garden of the hermitage, where सीता, at the beginning of the act, was seen to be watering the young plants.

67. युद्धे येन &c. Construe युद्धे येन शक्रादयो निर्जिताः स त्वाम् &c. and cf. येन वित्रासिता लोकाः सदेवासुरमानुषाः । अहं स रावणो नाम सीते रक्षोगणेश्वरः ॥ रामा०, अरण्य०, 47–26.

71. कृष्टः सोमः. गणपतिशास्त्री says, सोम is ब्रह्मा. But सोम is never used as a synonym of ब्रह्मन्. Besides, रावण was a protege of ब्रह्मा and had never attacked him. The other deities that are mentioned in the verse are शक्र (इन्द्र), वित्तनाथ (कुबेर) and सूर्यपुत्र (यम); they are guardian deities of the quarters. And if सोम is mentioned in their company, the word should naturally refer to वरुण, the remaining guardian deity of the western quarter. And रावण had, as a matter of fact, invaded the region of वरुण also (vide रामा०, उत्तर०, 23) along with the regions of the other three deities. But still if वरुण cannot be denoted by the word सोम, then सोम may be taken to have the usual meaning of the moon. And the उत्तरकाण्ड of the रामायण (in सर्ग 4 interpolated after सर्ग 23) tells us that सोम also was attacked by रावण.

75. विगणयं मां च यथा तवार्यपुत्रम्. When fully expanded, the sentence would stand thus: यथा त्वं तवार्यपुत्रं विगणयसि तथा त्वं मां विगणय, where तव is not appropriate. यथा त्वं निजमार्यपुत्रं विगणयसि &c. would be better.

77. With speeches 76 and 77 cf. from अभिषेक II:—

सीता—शप्तोऽसि ।

रावणः—हहह, अहो पतिव्रतायास्तेजः ।

देवाः सेन्द्रादयो भग्ना दानवाश्च मया रणे ।
सोऽहं मोहं गतोऽस्म्यद्य सीतायास्त्रिभिरक्षरैः ॥ 18 ॥

With regard to the speech of रावण here the question is whether the feeling expressed by him therein is real or ironical. And in answer it may be stated that it must be ironical; for had it been real, he would not have thereafter dared to carry further his nefarious object of stealing सीता.

79. With the challenge given by रावण in verse 21 here cf. अभिभूतो मया राम दारापहरणादसि । यदि तेऽस्ति धनुःश्लाघा दीयतां मे रणो महान् ॥ अभिषेक, III. 22.

81. For the use of सादन in place of सदन cf. आ नः शृण्वन्नूतिभिः सीद सादनम् ।
Also cf. भीमसेनोऽपि संक्रुद्धः साश्वयन्तारमाशुगैः ।
दुर्जयं भिन्नमर्माणमनयद् यमसादनम् ॥ महाभारत, द्रोण०, 133–42.

End of Act V.

Act VI

1. भवन्तः. To whom is this call for assistance addressed? It must have been addressed evidently to the adjoining residents of the forest. The call is again repeated in VI. 4. Also cf. भो भो जनस्थानवासिनस्तपस्विनः शृण्वन्तु शृण्वन्तु भवन्तः । V. 79 *supra*.

Notice that the speakers here as well as in the rest of the विष्कम्भ are वृद्धतापसौ. Why are they represented to be old? To show that they were unable to save सीता themselves. Notice also that this विष्कम्भ commences directly where the preceding act closes.

2. The first two lines of this verse here describe रावण to be of a very black complexion and in the midst of all that blackness the white colour of the teeth alone is visible when the demon chuckles in triumph, which is intended to heighten the horribleness of his form.

निशार्धचारिणा. From the analogy of the words, निशाचर, रात्रिंचर &c. the word निशार्धचारिन् may perhaps mean 'a demon,' although अर्ध is redundant; but a demon does not stoop to steal a मृगी. A मृगी is stolen by a tiger. But here there is no word for a tiger. निशार्धचारिणा is simply an adjective, which may qualify a tiger, stealing a deer in the midnight, but cannot primarily mean 'a tiger.'

परिभूय. (According to the active voice construction) रावणः सीतां परिभूय नयति, or रावणः प्रातिवेशिकान् परिभूय सीतां नयति.

3. द्वितीयः. काश्यप is the name of this द्वितीयतापस, as he is addressed by that name in VI. 10 and 15 *infra* by the first hermit, whose

name, however, is not disclosed by the ungrateful द्वितीयतापस anywhere.

एषा खलु तत्रभवती. There is one सा in the third line of the following verse. How is it to be construed ? It may perhaps be suggested that it should be taken with एषा in the form of a प्रत्यभिज्ञा, as एषा सा. But it cannot be so taken, as एषा is already connected here with तत्रभवती, which has the force of सा.

विचेष्टमानेव &c. Cf. तामकामां स कामार्तः पन्नगेन्द्रवधूमिव । विचेष्टमानामादाय उत्पपाताथ रावणः ॥ रामा०, अरण्य०, 49–22.

विधूयमानेव च &c. The active voice is appropriate in the case of विचेष्टमाना as भुजङ्गमाङ्गना is सचेतन; but the passive voice is necessary here on account of the creeper being inanimate. The adjective पुष्पिता before लता should not be looked upon as redundant, as पुष्पितत्व is intended to be the motive even in the case of the wind.

5. वचनसमकाले. The वचन is मयि स्थिते क्व यास्यसि, which should rather have been मयि स्थिते सीतां गृहीत्वा क्व यास्यसि. जटायु addressed these words to रावण, and even while they were being uttered, he soared up into the sky to attack रावण.

दशरथस्यानृण्यं कर्तुम्. How does the first तापस know this motive of जटायु ?

10. वीर्यविषयं द्वन्द्वं प्रतिव्यूहते. The gloss of गणपतिशास्त्री on this is as follows:--अचलो भीरो जटायुः, वीर्यविषयं स्वपराक्रमलक्ष्यभूतं, द्वन्द्वं योद्धृप्रतियोद्धृद्वयावयवं रावणमित्यर्थः, प्रतिव्यूहते प्रतियुध्यते ॥ This interpretation requires द्वन्द्व, a fight, to be understood by लक्षणा in the sense of a 'fighter.' Cf. तांस्तु सर्वान्प्रतिव्यूह्य युद्धे राजा प्रवासितः । रामा० अयोध्या०, 110. 17. But the sentence can be interpreted in another way without लक्षणा thus:--जटायु gives (counterposes, presents in counter opposition to रावण) a fight (द्वन्द्वम्), in which he brings into play all his strength (वीर्यविषयम्).

तुण्डाभ्याम् &c. गणपतिशास्त्री takes संवेष्टनम् (सम्यग्वेष्टनयुक्तं यथा भवति तथा) as an adverb. But it can very well be the object of चेष्टते (taking चेष्टते to be used here as a transitive verb). The sentence, तुण्डाभ्यां संवेष्टनं चेष्टते, would then mean that जटायु is attempting to surround (संवेष्टनम्) रावण by means of the two jaws of his beak, *i.e.* to swallow him down. Strictly speaking the तुण्ड of जटायु should be one. But the dual is used with reference to the two parts of a vul-

ture's beak. (तुण्डयते अनेन इति तुण्डम् । तुडि तोडने ।). To fight with his enemy, जटायु had three natural weapons of his with him: the wings, the beak and the talons. The use of the wings is described in the first line, the function of the beak in the second and the last two lines are devoted to the description of the effect of the talons.

सुनिघृष्टतीक्ष्णम् can be an adverb or an adjective. If an adverb, it must go with चेष्टते. But, as such, it cannot modify the action of चेष्टते in any way; for how can the 'attempting' (चेष्टा) be सुनिघृष्ट (sharpened by rubbing) and तीक्ष्ण (piercing)? It is, therefore, somewhat better to take it as an adjective of (तुण्डाभ्यां क्रियमाणं) संवेष्टनम्. And the adjective of a verbal noun is practically an adverb, modifying the action denoted by the verbal noun. And thus here the surrounding with, *i.e.* the crushing between, the two jaws can be सुनिघृष्ट and तीक्ष्ण owing to the teeth in the jaws being so.

तीक्ष्णैरायसकण्टकैरिव &c. The comparison may be illustrated thus:

यथा वज्राग्रैः दार्यमाणविषमात् शैलात् शिला पाट्यते,
तथा नखैः दार्यमाणविषमात् वक्षसः भीमान्तरं पाट्यते.

The clause आयसकण्टकैरिव तीक्ष्णैः should be taken with नखैः only; for there is no propriety in saying that the ends of the thunder-bolt are hard like iron nails.

13. क्रीडामयूरमिव. Even a real peacock is no match for a vulture, like जटायु, much less a toy peacock, a plaything, made of earth, like the मृण्मयूर in शाकुन्तल VII.

नागेन्द्रभग्न &c. Cf. कथमिह गजराजदन्तभग्नस्तरुरिव यास्यसि पुष्पितो विनाशम् । मध्यमव्यायोग 24.

16. For विष्कम्भ vide note on II. 7 *supra*.

17. काञ्चनतोरणद्वारमशून्यं कुरुते. This phrase occurs in स्वप्नवा॰ VI and अभिषेक III and V.

18. अहं विजया. Complete this sentence thus: अहं विजया काञ्चनतोरणद्वारमशून्यं करोमि। विजया seems to be the common name for a प्रतिहारी. Whenever and wherever a प्रतिहारी is wanted, a विजया generally presents herself in several of the plays of भास.

19. जनस्थानं प्रस्थितः does not mean जनस्थानं प्रति गन्तुं प्रवृत्तः, but जनस्थानं प्रति गतः or गत्वा प्रतिनिवृत्तः. Cf. a similar use of प्रस्थित repeated again in VI. 39 *infra*. For the derivation of जनस्थान cf,

ततःप्रभृति काकुत्स्थ दण्डकारण्यमुच्यते ।
तपस्विनः स्थिता ह्यत्र जनस्थानमतोऽभवत् ॥ रामा०, उत्तर०. 81–20.

20. अपि कृतार्थः &c. Is the अर्थ (object) of सुमन्त्र satisfied ? And what the अर्थ of सुमन्त्र was in going to जनस्थान is given in the above sentence, viz. रामदर्शनार्थं जनस्थानं प्रस्थितः सुमन्त्रः.

21. दृष्ट्वैव. That the situation in जनस्थान was not all right must have been inferred by the काञ्चुकीय from the appearance of सुमन्त्र without asking for any information from him.

25. सुमन्त्रागमनजनित०. When did भरत hear about the arrival of सुमन्त्र ? Although the entrance of भरत here takes place immediately after the departure of the प्रतिहारी in 24, still it must be supposed that he must have learned the news from the प्रतिहारी herself there and then, as is indicated also by the first sentence in the next speech (26).

चिवजटापुञ्ज &c. Remember that it is the growth of nearly thirteen years.

तिग्मांशु is the sun (तिग्माः तीक्ष्णाः अंशवः यस्य । तिग्मं तीक्ष्णं खरं तद्वत्–अमरः । तेजनात् तिग्मतीक्ष्णौ ।)

For कलभेभ cf. पञ्चवर्षो गजो बालः पोतस्तु दशवर्षकः । त्रिंशद्वर्षस्तु कलभो विक्को विंशतिवर्षकः ॥—वैजयन्ती.

26. लब्धप्रसादशपथे &c. It is better to take this second line first to suit with chronology and to minimise the confusion. Understand clearly that there are three incidents and three different periods of time referred to in this verse: (1) First, भरत went to see राम and came back with the wooden sandals (लब्धप्रसादशपथे मयि संनिवृत्ते). (2) Then again after nearly thirteen years सुमन्त्र is sent to see and make inquiries about राम (गत्वा तु पूर्वमयमार्यनिरीक्षणार्थम्). And (3) now, when भरत learns that, that सुमन्त्र has returned, the question is whether he has been able to see राम or not (दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रः). These three different and distant periods of time have here been strung together, as if they follow one another in immediate succession; and it seems to be a contrivance of the poet, intended to keep for dramatic effect out of view the inordinately long distance of twelve years. (Cf. V. 3 and the note thereon.)

In लब्धप्रसादशपथे the order is not quite correct. For the शपथ, *i. e.* the promise of taking over the kingdom after fourteen years,

was secured first (vide IV. 82 and 83); and the sandals were obtained after the above promise (vide IV. 88 and 91). The pair of sandals is looked upon as a प्रसाद् of राम; and the word प्रसाद् has already been used once to indicate the sandals in त्वत्प्रसादस्य दर्शनात् IV. 99 *supra*. For शपथ, meaning a समय (condition, promise), cf. समयाः शपथाचारकालसिद्धान्तसंविदः—अमर.

गत्वा तु पूर्वमयम् &c. Construe this with the third line thus: अयमत्रभवान्सुमन्त्रः पूर्वं आर्यनिरीक्षणार्थं गत्वा (यो गत आसीत् स) (तं आर्यम्) दृष्ट्वा इह आगतः किम्। The word पूर्वम्, practically redundant, simply means 'before his coming'. Notice that, although रामम् is the object used here in the fourth line for दृष्ट्वा, strictly speaking, दृष्ट्वा can have for its object only a pronoun standing for the preceding noun आर्य. Notice that this visit of सुमन्त्र is a creation of the poet and has no foundation in the रामायण.

नयनबुद्धिमनोभिरामम्. The proper order would be नयन, मनस् and बुद्धि.

29. काञ्चनतोरणद्वारे. Cf. VI. 17 and 19 *supra*.

31. निष्क्रान्तौ. Observe that the प्रतिहारी had entered along with भरत in 25 and now departs with the काञ्चुकीय and re-enters immediately with सुमन्त्र in accordance with her duty of ushering new arrivals. In view of this the reading निष्क्रान्तः, referring to the काञ्चुकीय alone, should not be accepted.

32. नृपतिसुतव्यसनं मयैव दृष्टम्. The word नृपति, coming in a changed form immediately after नरपति, is not appropriate; so also एव after मया has no propriety.

श्रुत इह. सुमन्त्र is at present either in नन्दिग्राम or अयोध्या. And although he here uses the adverb इह, still he has learned the news of सीता's abduction not in any of the above places, but in the दण्डका forest. इह may, therefore, here mean 'अधुना.'

For गुण इव &c. vide note on IV. 63 *supra*.

35. लोकाविष्कृतपितृस्नेहः refers to राम; cf. II. 8 and IV. 12 *supra*. With द्विधाभूतमरुन्धतीचारित्रम्, referring to सीता, cf. इयमेका पृथिव्यां हि मानुषीणामरुन्धती V. 25. द्विधाभूत should be taken to mean 'reproduced, reflected,' and not 'divided into two.' The word सौभ्रात्र, referring to लक्ष्मण's brotherly affection, has already occurred in I. 150.

43. **वनौकसाम्.** From the derivation of the word (**वने ओकः गृहं येषाम्**) it can be applied to any one dwelling in a forest. Cf. **वैक्लव्यं मम तावदीदृशमिदं स्नेहादरण्यौकसः । शाकु०** IV. 5. But here it is used as **योगरूढ** in the sense of a monkey dwelling in a forest. And this is still further renderd clear by the use of the word **वानराः** in **अविज्ञातपुरुषविशेषाः खलु वानराः** (VI. 44) with reference to these same **वनौकस्**s. Besides the line, **मर्कटो वानरो कीशो वनौका अथ भल्लुके** &c. from the **अमरकोश** shows the word **वनौकस्** to be **रूढ** in the sense of a monkey.

44. **अविज्ञात०** &c. **अविज्ञाताः पुरुषाणां मनुष्याणां विशेषाः विशेषगुणाः उत्तमधर्मा यैः ते.** For the meaning of **विशेष** cf. **विशेषोऽवयवे व्यक्तौ द्रव्योत्तमवस्तुनि (शब्दार्णव).**

45. The question is whether monkeys can appreciate the good qualities of human beings. And the natural answer to this general question would be that they do appreciate the good qualities of human beings, and not a particular answer that they appreciate benefaction (**उपकृत**). **सुमन्त्र** ought to have at least said ' benefaction and other qualities, ' although he had ultimately to drive towards the assistance given by **राम** and acknowledged by **सुग्रीव**. Cf. **स्वयमेव हि विश्रम्य ज्ञात्वा कालमुपागतम् । उपकारं च सुग्रीवो वेत्स्यते नात्र संशयः । रामा०, किष्किन्धा**, 28-62.

47. **मोक्षितः.** Cf. **अहं त्वां सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः । भगवद्गीता**, 18. 66.

49. **सर्वमुक्तमेव.** Unconsciously, although there was on the contrary an attempt not to betray it.

ऐश्वर्यभ्रंशतुल्यता. **सुग्रीव** had lost his kingdom as well as his wife like **राम**; and thus there was **तुल्यदुःखत्व** between the two. And from the words, **हृतदारो वसञ्छैले तुल्यदुःखेन मोक्षितः**, **भरत** rightly suspected that there was something wrong with his brother. But now **सुमन्त्र** is vainly quibbling by means of his equivocations that the **तुल्यता** between **सुग्रीव** and **राम** is only in so far that both of them have lost their kingdom and not in respect of the loss of their wives.

50. **स्वर्गं गतेन** &c. This epithet properly speaking qualifies the great king, whose soul went to the celestial world, and not his feet. Cf. **रावणः—बिभीषण, किं गृहसे । मम खलु प्राणैः शापितः स्याः यदि सत्यं न ब्रूयाः । अभिषेक**, III.

51. रक्षसा महता. The quarrel first began with खर and दूषण for the sake of the sages and then on their account there arose an enmity between राम and the great demon रावण. The singular number and the adjective महत् point to रावण only.

मायामुपाश्रित्य. सुमन्त्र must have learnt this by his inquiries in जनस्थान. Cf. V. 50 and 63 *supra*.

52. कथं हृतेति (वदासि). Cf. किं कृतामिति वदासि III. 99 &c.

54. किमिदानीं करिष्ये. Here again is an instance of the poet's method of introducing new topics by asking a question. Cf. I. 125, IV. 100, V. 58 and the note on IV. 56. On hearing about the loss of सीता two thoughts occur to the mind of भरत, taunting कैकेयी and punishing रावण. The first was frivolous and the second was necessary. And yet the latter was shelved for a time (VI. 96) in preference to the former. And this pointedly denotes that satire and sarcasm was the master passion of the poet's mind. The speeches from here upto 79 *infra* are very adroitly arranged and the merciless strokes of invective in 61, 73, 75 and 77 are simply incomparable. But at the same time the invective serves the other purpose of bringing out the story of दशरथ's curse (VI. 83) and the defence of कैकेयी's conduct

56. देवीनां चतुःशालमिदम्. Cf. सहदेवः—आर्य, नेदमायुधागारम् । पाञ्चाल्याश्चतुःशालमिदम् ।—वेणीसंहार I.

58. विजया खलु अहम्. This ubiquitous विजया seems to be a very strange personage. Can she be the same विजया that, keeping watch at the काञ्चनतोरणद्वार, appeared in VI. 18 and continued to be present almost throughout the whole of the preceding part of the scene? She ushered सुमन्त्र in VI. 31, took part in the conversation by her speeches 33 and 36, and has nowhere after that been said to have departed from the stage. But this विजया is described to be making her entrance on the stage anew by the stage direction, प्रविश्य; and her place of keeping watch is not the काञ्चनतोरणद्वार or the main gate, but some inner gate of the palaces of the queens (vide 57).

61. या माम् &c. Although the events have grown stale by thirteen years, still the satire has not lost its freshness and piquancy.

64. रामस्य सकाशात्सुमन्त्र आगतः. How does this second विजया know it? It being impossible for her to be present at the foregoing

conversation, it must be supposed that she must have said this by reason of her having actually seen सुमन्त्र waiting at the gate along with भरत.

65. उद्घातेन. उद्घात is any topic or allusion, newly introduced. (उपोद्‌घात उदाहार उपन्यासः पुरोवचः । प्रस्तावः पुनरुद्‌घातः सोऽधिकार उपक्रमः॥ वैजयन्ती). The same word has occurred in I. 54, meaning 'anything springing up or happening all of a sudden, any unexpected obstacle.'

71. The dual is used by भरत with a view to himself and सुमन्त्र. But if censuring कैकेयी was the object of the visit, भरत alone was quite sufficient for the purpose. And then why was सुमन्त्र unnecessarily allowed by the poet to accompany भरत? Because सुमन्त्र was wanted to bear out the statements of कैकेयी in the succeeding scene.

73. अतःपरम्. More agreeable than this simple arrival of सुमन्त्र.

74. Poor and pitiable कैकेयी, innocent and guileless for the moment, is completely taken in all unawares by her resentful son, when she is here anxious to call कौसल्या and सुमित्रा to hear the good news.

77. The last stunning blow of the series of invectives is imparted by the verse यः स्वराज्यं &c. and especially by the last clause, पर्याप्तस्ते मनोरथः, with which cf. कैकेयि कामाः फलितास्तवेति । रघुवंश 13, 59; also cf. हन्तेदानीं सकामा तु कैकेयी बान्धवैः सह । रामा०, अरण्य०, 49. 29.

Scene 4 of Act III of Hamlet can very favourably be compared with speeches from 97 to 111 of the third Act and from 55 to 79 of this Act.

80. इदानीं कालः कथयितुम्. Cf. देशकाले निवेदयामि. III. 110.

83. पुरा मृगयां गतेन &c. For the story narrated here vide रामायण, अयोध्याकाण्ड, सर्गs 63 and 64. बृंहितं = करिगर्जितम् (अमर).

विपन्नचक्षुषः चक्षुर्भूतः. Cf. त्वं गतिस्त्वगतीनां च चक्षुस्त्वं हीनचक्षुषाम्. रामा०, अरण्य०, 64–10.

85. पुत्रशोकाद्विपत्स्यसे. For the actual wording of the curse cf. the following verse from रामा०, अयोध्या०, सर्ग 64. 54:—

पुत्रव्यसनजं दुःखं यदेतन्मम सांप्रतम् ।
एवं त्वं पुत्रशोकेन राजन्कालं करिष्यसि ॥

87. रामो वनं प्रेषितः. The question is as to who should be the agent of प्रेषित here, कैकेयी or दशरथ. Both are possible. दशरथ no doubt sent राम to a forest, but it was कैकेयी who caused him to be sent there. But the construction of the present sentence is more favourable for the agency of कैकेयी. The charge against कैकेयी is 'त्वया राज्यलोभेन रामो वनं प्रेषितः'. In reply she has here to admit the charge but deny the motive. So what she will say is मया रामो वनं प्रेषितः and not दशरथेन रामो वनं प्रेषितः. And with regard to the motive she says एतन्निमित्तम्, *i. e.* दशरथशापनिवारणनिमित्तेन, न तु राज्यलोभेन, मया रामो वनं प्रेषितः. And while doing so, she had to take the whole guilt upon herself (अपराधे मां निक्षिप्य) in order to save the king from any obloquy. In this connection it would have been better if आत्मानम् had been used instead of माम् in the clause, अपराधे मां निक्षिप्य.

पुत्रविप्रवासं विना. The wording of the curse is 'पुत्रशोकाद् विपत्स्यसे.' The result of the curse, *i. e.* the death of the king, was unavoidable. But the cause of the death was to be पुत्रशोक. And that पुत्रशोक was possible in two ways, either by separation or by death of a son. And कैकेयी says that she contrived to prefer the lesser evil of separation with a view to avert the greater one of the death of a son. न भवति is equal to न पूर्णो भवतीति हेतोः.

89. प्रकृतिभूतः. भरत was living away from his father for nearly twelve years; and consequently his separation, even if he were sent into an exile, would not be sufficient to cause the death of the king, who had already for so long a time been accustomed to it.

90. अवेक्षितानि does not seem to be a natural reading. It may perhaps be अपेक्षितानि. But from the use of the root वच् twice in the following speech (वक्तुकामया and उक्तम्), it may not be quite groundless to infer that the original reading might perhaps have been 'विवक्षितानि'.

91. This explanation is neither consistent nor convincing. Another reading is: चतुर्दश दिवसा इति मया उक्तम्। पर्याकुलहृदयया मन्थरया चतुर्दशवर्षाणीत्युक्तम्। This reading, no doubt, absolves कैकेयी somewhat from the enormity of the demand; but still the question remains as to why she did not correct and contradict the absurd mistake of मन्थरा.

92. अस्ति पाण्डित्यम् &c. It is difficult to surmise what is intended to be conveyed by this sentence,

93. वसिष्ठवामदेवप्रभृतीनाम्. Both these sages have been already jointy referred to in III. 112 *supra* and will again appear in VII. 52 *infra*. They are here cited by सुमन्त्र as the most trustworthy witnesses to support the story of कैकेयी. But it is strange to find that, although सुमन्त्र as well as वसिष्ठ and वामदेव were present in the latter part of the third act, still none of them dropped a single word about this story to भरत. Perhaps they were all keeping it as a secret and thought it inopportune to reveal it then.

अनुमतं विदितं च. They should have known it first and then given their consent to it. Besides, the question in VI. 92 is अथ विदितमेतद् गुरुजनस्य. And with a view to that also the answer should be विदितमनुमतं च.

The motive which कैकेयी has brought forward here for the defence of her action is really very noble and praiseworthy. But it is not in conformity with the रामायण. According to the रामायण (अयोध्याकाण्ड, सर्गs 63 and 64) दशरथ discloses the secret of the curse only a few hours before his death. And if this authority is to be followed, it was impossible for कैकेयी to know it at the time of the coronation of राम.

94. अम्ब, अभिवादये. Observe that भरत, who had refused to salute his mother in III. 101 &c., is of his own accord made to salute her, when he is convinced of her innocence, nay, even of her self-sacrificing generosity.

96. तुल्यम् is redundant, when सह is there and is required for the सहालंकार.

End of Act VI.

AOT VII

I. नन्दिलक is नन्दि+ल+क. नन्दि is ' joy ' ' delight. ' Cf. आनन्दो नन्दथुर्ह्लादस्तृप्तिर्मुत्प्रीतिर्हर्षणः ।—वैजयन्ती. The word has already occurred in सनन्दिपटहं भद्रासनम् &c. in I. 11. See the note thereon.

3. कुलपतिर्विज्ञापयति. कुलपति is आश्रमस्वामी (कुलमन्वयसङ्घातगृहो-त्पत्त्याश्रमेषु च). For the previous use of the word see V. 56. There is no reason why the कुलपति should make a request (विज्ञापयति), when he can issue an order (आज्ञापयति) to his pupils. गणपतिशास्त्री says: विज्ञापयति विशेषेण बोधयति आज्ञापयतीत्यर्थः

त्रैलोक्यविद्रावणं रावणम्. रावण, who put to flight, routed away, defeated the three worlds; त्रैलोक्यं विद्रावयति, युद्धे पलायनपरायणं करोतीति. Cf. प्रद्रावो द्रावसंद्रावसंदावा विद्रवो द्रवः अपक्रामोऽपयानं च (एते अष्टौ पलायनार्थकाः) —अमर. For a repetition of this same alliteration cf. दिव्यास्त्रैः सुरदैत्य-दानवचमूविद्रावणं रावणम् । अभिषेक, II. 10.

देवदेवर्षिसिद्धविमलचारित्राम्. देवैर्देवर्षिभिश्च सिद्धं स्वीकृतं संमानितं विमलं चारित्रं यस्याः ताम्, or देवदेवर्षिसिद्धेषु सत्यदर्शनक्षमेषु विमलं चारित्रं यस्यास्ताम्.

5. किमेतत्. किं तत् would certainly have been better and grammatically accurate; for what is not known is not near but distant.

8. ते खलु खादन्ति. नन्दिलक is afraid of the राक्षसs, as they devour human beings; and therefore it is that he refuses to come in contact with them even for the purpose of giving them food and requests that the कुलपति himself should look to their catering (तेषां भक्षणनि-मित्तं कुलपतिः प्रमाणम् VII. 6), although he was quite prepared to provide all the rest with whatever food they wanted.

9. बिभीषणविधेयाः. विधेयो विनयग्राही वचने स्थित आश्रवः—अमर. Hereby an assurance is given to नन्दिलक that the राक्षसs, being under the control of बिभीषण, will not indulge in any such pranks of man-eating here. And therefore नन्दिलक is offering his thanks to बिभीषण as नमो राक्षसजनाय (10). For विधेय cf. तव भवतु विधेया भूमिरेकातपत्रा. VII. 11.

11. य एषः should be construed with क्षितितलमवतीर्णः and the first two lines of the verse should be construed with इति स्तूयमानः.

जेयः स्याद् द्वितीयस्तवारिः. एकोऽरिस्त्वयेदानीं जित एव, द्वितीयो यदि कश्चित् प्रादुर्भवेत् सोऽपि जेतुं योग्यो भवतु । (गणपतिशास्त्री).

मिश्रविष्कम्भकः. The तापस is a मध्यमपात्र, while नन्दिलक is a नीचपात्र. The former uses Sanskrit, whereas the latter speaks in Prakrit. And for these reasons the विष्कम्भक is मिश्र. Vide note on II. 7.

12. यथावयः स्निग्धतरम्. सीता is addressed by the female ascetics with four different names as सखि, सीता, जानकी and स्नुषा. The adverb यथावयः (वयः अनतिक्रम्य यथा स्यात्तथा) says that the use of the different names is due to the different ages of the persons addressing सीता; but the degree of affection is the same in all cases (स्निग्धतरम्). For the use of the comparative termination in स्निग्धतरम् without necessarily having any strict sense of comparison cf. कस्यासौ सदृशतरः स्वरः पितुर्मे (IV. 25) and एतत्तातस्य बहुमततरं भविष्यति (V. 12).

कुटुम्बिकः = Husband. Vide note on कुटिम्बिनी in V. 3. The poor तापसी is never cared for hereafter as to whether he remains on the stage or departs therefrom, as is also the case in V. 2.

15. पुत्रकृतकाः वृक्षाः. Cf. आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च, V. 44 and the note thereon.

16. The passage of time is very poetically indicated here by the growth of trees. अवलोकितपत्रकाः. पत्र is a leaf; but पत्रक (with अल्पार्थे कन्) is a tender leaf, newly springing up. अवलोकितानि अधोदृष्टिक्षेपेण विलोकयितुं शक्यानि पत्रकाणि कोमलानि किसलयानि येषां ते. उल्लोकयितव्याः. The word पत्रक is purposely not repeated here. When a plant is very young, there is nothing but its tender leaves that are to be seen; and when the plant grows up into a tall tree there remains in the dried leaves no charm that deserves to be looked at. Notice the contrast between the two prepositions अव and उत्.

17. निम्नस्थलोत्पादकः. राम supports the particular statement of सीता in 16 with this generalised proposition that time does make small things tall, as is clear from the adverb हि. If this is the meaning of निम्नस्थलोत्पादको हि कालः, *i.e.* if निम्नोन्नतिकारको(निम्नस्य नीचस्य उन्नतिकारकः उच्चत्वसंपादकः) हि कालः is the meaning, then only this general proposition can, as in the case of an अर्थान्तरन्यास, confirm and cover the particular statement, अवलोकितपत्रका उल्लोकयितव्या इदानीं संवृत्ताः. But making small things grow tall is not the only function of time. Time produces pits (निम्न) where there are raised grounds

(स्थल) and raised grounds where there are pits. And in this sense the sentence has been used here. But still it can include the above general proposition that time makes small things grow tall. For स्थल, originally meaning 'high or raised ground' may by लक्षणा be made to mean 'height'. निम्न (नमति अधोगच्छतीति) is a deep place, depth, depression; and स्थल (तिष्ठति उन्नतया स्थित्वा अधो न गच्छतीति) is a raised ground, a high place, height, elevation. And in this sense of depression and elevation the two words निम्न and स्थल have been used by the poet in क्षितितलं प्रच्छन्ननिम्नस्थलम् in अविमारक IV. 11.

With the more general sense of निम्नस्थलोत्पादको हि कालः referring to the ravages of time and the great changes it produces, the student may compare the incomparably beautiful verse, पुरा यत्र स्रोतः &c. of भवभूति in the उत्तररामचरित (II. 27). With this general sense in view an impression may perhaps be produced that a long period of time must have elapsed. But the period of time between the abduction of सीता from जनस्थान and her return to it is not of a longer duration than about twelve months.

अपि उपलभ्यते. The question, asked with these words, is 'Do you see?' When the question ought to have been 'Do you remember now what you have seen before?' But although the question is not rightly asked, still the answer at least is rightly given. For सीता says, दृढं खलु स्मरामि in VII. 18.

But what does she remember? Does she remember that भरत had come to that place and that the deer were frightened on seeing the white dress of भरत there? But had भरत ever at all come to that place? There is a great deal of confusion here in the question of राम in 17 and the answer of सीता in 18. And consequently it is necessary to investigate the point as to where the scene of this act is laid. As described here, and according to the रामायण also, राम, on his return from लङ्का, made a temporary halt, before proceeding to अयोध्या directly. And the halting place in the रामायण is the भरद्वाजाश्रम at प्रयाग. For cf.

पूर्णे चतुर्दशे वर्षे पञ्चम्यां लक्ष्मणाग्रजः ।
भरद्वाजाश्रमं प्राप्य ववन्दे नियतो मुनिम् ॥ रामा०, युद्ध०, 124-1.

But it cannot be supposed that the poet has followed the रामायण in this respect. For in VII. 15 राम says मैथिलि, अपि जानासि, पूर्वाधिष्ठानम-

स्माकं जनस्थानमासीत् । अप्यत्र ज्ञायन्ते पुलकृतका वृक्षाः । and in VII. 19 he says अयं तु नस्तपसः साक्षिभूतो महाकच्छः । अत्रास्माभिरासीनैस्तातस्य निवपनक्रियां चिन्तयद्भिः काञ्चनपार्श्वो नाम मृगो दृष्टः । Also vide reference to जनस्थान in VII. 58 *infra*. From these speeches it appears that जनस्थान must be the halting place. But again the reference of भरत in VII. 17 is applicable neither to जनस्थान nor to प्रयाग, as the meeting of भरत took place only at चित्रकूट.

Now then how is this riddle to be solved ? Supposing राम to be halting at जनस्थान according to VII. 15 and 19, he cannot from that place point to any सप्तपर्ण tree of the चित्रकूट mountain as said in VII. 17. But if राम is flying in an aeroplane, as he actually was a short time before, it is quite possible for him from the atmosphere to point out to सीता the different old places of जनस्थान and चित्रकूट, as the machine flew over those places. But even in that case the two references to जनस्थान in VII. 15 and 19 should have appeared one after another and should not have naturally allowed any reference to चित्रकूट (VII. 17) to intervene. And as a matter of fact राम is actually describing these different scenes in succession from his airship, as is seen from the following quotation from the युद्धकाण्ड of the रामायणः—

एतच्चैवाश्रमपदमस्माकं वरवर्णिनि ।
पर्णशाला तथा चित्रा दृश्यते शुभदर्शने ॥ ४४ ॥
यत्र त्वं राक्षसेन्द्रेण रावणेन हृता बलात् ।
एषा गोदावरी रम्या प्रसन्नसलिला शुभा ॥ ४५ ॥
\+ \+ \+ \+ \+
अत्र सीते त्वया दृष्टा तापसी (अत्रिपत्नी) धर्मचारिणी ।
असौ सुतनु शैलेन्द्रश्चित्रकूटः प्रकाशते ॥ ४९ ॥
अत्र मां कैकयीपुत्रः प्रसादयितुमागतः ।
एषा सा यमुना रम्या दृश्यते चित्रकानना ॥ ५० ॥
भरद्वाजाश्रमः श्रीमान्दृश्यते चैष मैथिलि ।
इयं च दृश्यते गङ्गा पुण्या त्रिपथगा नदी ॥ ५१ ॥ सर्ग 124.

From this passage it would appear that, although the references to जनस्थान and चित्रकूट, otherwise incoherent, find their place here (in VII. 15, 19 and 17) as remnants of the description from the aeroplane, still the scene of this Act and the halting place of राम's bal-

loon (क्षितितलमवतीर्णो मान्वेन्द्रो विमानात् VII. 11) must, in accordance with the रामायण, be taken to be the hermitage of भरद्वाज (cf. अथ अस्मिन्नाश्रमपदे &c. VII. 3), which is also comparatively nearer than जनस्थान and चित्रकूट for the people of अयोध्या,—भरत and the queens,—to go out to receive राम.

But if this view is not acceptable, then the other alternative is to regard the reference to चित्रकूट in VII. 17 as utterly out of place and to suppose that the scene is laid in जनस्थान itself. The invocation, भो भो जनस्थानवासिनस्तपस्विनः शृण्वन्तु शृण्वन्तु भवन्तः in VII. 58, suits very well with this view. Also the references in VII. 12 seem to be more in accordance with जनस्थान than the भरद्वाजाश्रम. For राम was in the भरद्वाजाश्रम only for a night or so. But he dwelt in जनस्थान for twelve years. And the thick friendship and the great affection that is described in सखीति सीतेति च जानकीति &c. as existing between सीता and the female ascetics of the place to which राम came after alighting from his balloon (मुनिजनवनवासं प्राप्तवानस्मि भूयः। VII. 12) must evidently be the growth of years and not of a day or two.

19. कच्छ = Bank of a river. Cf. नीरं कूलं प्रपातश्च प्रान्ते कच्छस्तटी त्रयी.—वैजयन्ती.

21. राम is astonished to find so much of dust and noise in the calm and quiet forest; and hence अये कुतो नु should be construed with both the sentences in the following verse.

नगरीकरोति. Cf. कोऽयं भो निभृतं तपोवनमिदं ग्रामीकरोत्याज्ञया.—स्वप्नवा० I. 3; and विद्याधरः—अथ किमर्थमिदानीं भवान् क्षितितलं देवलोकीकरोति.—अविमारक, IV.

25. विशालीक्रियताम् &c. has occurred before in IV. 42.

26. एष्टव्ये काले. Cf रोदितव्ये काले (I. 114) and श्लाघनीये काले (I. 134) *supra*. Also cf. शाक्यभिक्षुः—हा धिक्। लज्जितव्ये काले नृत्यति। —मत्तविलासप्रहसन p. 21.

27. प्रवृद्धविषयैर्विषमैः. विषम is uneven, rough; and hence it means 'a difficulty.' Cf. कुतस्त्वा कश्मलमिदं विषमे समुपस्थितम् &c.—भ० गी० II. 2. प्रवृद्धः विषयः प्रदेशः प्रवृद्धं व्यापकत्वं येषां तैर्विषमैः सङ्कटैः दुःखैरित्यर्थः. Cf. विविधैर्व्यसनैः क्लिष्टम्. VII. 46.

37. Observe that speeches 37 and 38 here are repetitions of IV. 58 and 59.

40. **आर्यपुत्रेण चिरसंचारी भव.** Cf. this benediction of **सीता** to **भरत** with her former benediction, **भ्रातृमनोरथं पूरय** (IV. 54), and note the difference.

44. **कथमिव.** In accordance with conditions settled in IV. 82 and 83 there ought not to have been any such question from **राम.** Yet the motive, which must have prompted him to raise the question, although not detailed here in the text, can be very well gathered from the following extract about the hints given by **राम** to **मारुति**, when the latter was sent forth to inform **भरत** of his arrival.

> उपयातं च मां सौम्य भरताय निवेदय ।
> एतच्छ्रुत्वा यमाकारं भजते भरतस्ततः ।
> स च ते वेदितव्यः स्यात्सर्वं यच्चापि मां प्रति ॥ १४ ॥
> ज्ञेयाः सर्वे च वृत्तान्ता भरतस्येङ्गितानि च ।
> तत्त्वेन मुखवर्णेन दृष्ट्या व्याभाषितेन च ॥ १५ ॥
> सर्वकामसमृद्धं हि हस्त्यश्वरथसंकुलम् ।
> पितृपैतामहं राज्यं कस्य नावर्तयेन्मनः ॥ १६ ॥
> संगत्या भरतः श्रीमान् राज्येनार्थी स्वयं भवेत् ।
> प्रशास्तु वसुधां सर्वामखिलां रघुनन्दनः ॥ १७ ॥ रामा०, युद्ध०, 125.

45. **चिराभिलषितः.** This is borne out by the real motive of **कैकेयी**, explained by her in VI. 87 and 89.

52. **एतौ वासिष्ठवामदेवौ** &c. Cf. III. 112.

55. Almost all these exclamations appear in **आभिषेक** VI. on the occasion of **राम**'s coronation.

58. In V. 79 a challenge was given by **रावण** to **राम** with the words, **भो भो जनस्थानवासिनस्तपस्विनः, शृण्वन्तु शृण्वन्तु भवन्तः। बलादेष दशग्रीवः सीतामादाय गच्छति। क्षात्रधर्मे यदि स्निग्धः कुर्याद्रामः पराक्रमम् ॥** Observe that the same words, **भो भोः......भवन्तः**, addressed to the same sages of **जनस्थान**, are purposely repeated here to show that **राम**, accepting the challenge, has proved his adherence to the duties of a **क्षत्रिय** by destroying **रावण** and delivering **सीता** from his custody.

तमौघम्. तमः+ओघम्. The **सन्धि** here is incorrect and against the rules of **पाणिनि.**

60. (**आकाशे**) **भोस्तात** &c. For **दशरथ** being actually seen and spoken to by **राम** cf. **रामा०, युद्धकाण्ड, सर्ग** 119.

स्वर्गेऽपि. अपि signifies that, although the celestial region is ever full of happiness, still the sight of the present joyful circumstances on the earth will certainly add to the delight of दशरथ even in the heavens.

सत्कृतभारवाही = सत्कृतानां महनीयानां पूजार्हाणां सज्जनानां संरक्षणस्य भारं वहतीति.

61. विकसितकृतमौलिम्. Another reading for विकसित is विलसित. But neither of them gives a good meaning. विलासितः कृतः धारितः मौलिः किरीटं येन तम् (गणपतिशास्त्री).

66. वर्धते. Supply रामः as the subject of वर्धते to suit the third person of the verb.

67. Should not the काञ्चुकीय go away to communicate the message ?

69. अये प्रभाभिः &c. Cf. अये विद्युत्संपात इव दृश्यते. V. 51.

71. उदयस्थम् by means of श्लेष means (I) placed on the throne by coronation, (राम), (2) appearing on the rising mountain in the east (चन्द्र). नक्षत्र in the fourth line corresponds with संबन्धिमित्र in the उपमेयवाक्य.

72. Notice that in this verse लक्ष्मी corresponds with जानकी, but there is nothing in the उपमेयवाक्य to correspond to बन्धुभिः in the उपमानवाक्य.

End of Act VII.

TIME AND PLACE ANALYSIS

OF THE

PRATIMA NATAKA.

Act I.

Time:--The day, on which the action of the first Act, viz. the coronation and the banishment of राम, takes place, is the tenth day of the first fortnight of the month of चैत्र for reasons stated in the note on I. 3. And as to the period of the day, it must evidently be in the morning, as the coronation ceremony was to come off in the early hours of the morning. Cf. प्रातस्त्वामभिषेक्ता हि यौवराज्ये नराधिपः । रामा०, अयोध्या०, 5-10.

Place:--Excepting the ordinary speeches of the सूत्रधार and the नटी, the conversation between the प्रतिहारी and the काञ्चुकिय (from 1.8 to 1. 16), which, although not so named, is more or less like a मिश्र-विष्कम्भक, must have taken place somewhere near the usual seat of a काञ्चुकीय (vide 1. 8); and the rest of the scene of the first Act must be placed in the inner apartments of सिता. It is a place, where सीता indulges in a free talk with her female friends and servants, where she freely puts on a bark garment and takes down her ornaments from her body. It is also a place, where राम comes to see सीता (याव-दिदानीं मैथिलीं पश्यामि.—1. 57) with the intention of diverting his mind, and where लक्ष्मण, as the brother of राम, can come on some urgent occasion without any objection. It seems, therefore, to be the harem of सिता.

Act II.

Time:--The interval between the first act and the second act must be that of six days. For the रामायण clearly states that दशरथ died about the midnight of the sixth day from the departure of राम to the forest. Cf,

स राजा रजनीं षष्ठीं रामे प्रव्राजिते वनम् ।
अर्धरात्रौ दशरथः सोऽस्मरद्दुष्कृतं कृतम् ॥ अयोध्याकाण्ड, सर्ग 63-4;
and इति मातुश्च रामस्य सुमित्रायाश्च संनिधौ ।
राजा दशरथः शोचन् जीवितान्तमुपागमत् ॥
तथा तु दीनः कथयन्नराधिपः प्रियस्य पुत्रस्य विवासनातुरः ।
गतेऽर्धरात्रे भृशदुःखपीडितस्तदा जहौ प्राणमुदारदर्शनः ॥
अयोध्याकाण्ड, सर्ग 64--77 & 78.

Again, दशरथ breathes his last after hearing the report about राम from the mouth of सुमन्त्र. And, therefore, the period, intervening between the two acts, can be determined also from the time that सुमन्त्र must have taken for going with राम and coming back to अयोध्या. From a reference to रामायण it appears that सुमन्त्र required about two days to reach शृङ्गवेरपुर, from where राम proceeded on foot, leaving सुमन्त्र to return to अयोध्या (vide अयोध्याकाण्ड, सर्ग 46 and 53). But सुमन्त्र spent some time there, waiting with a vain hope that राम would perhaps come back. But when he saw no chance of his return, he drove back his chariot and reached अयोध्या in the evening of the second day of his return journey. Cf. ततः सायाह्नसमये द्वितीयेऽहनि सारथिः। अयोध्यां समनुप्राप्य निरानन्दां ददर्श ह ॥ (अयोध्या०, सर्ग 57-5). From all these allusions and from the clear statement in स राजा रजनीं षष्ठीं &c., it is evident that the interval between the two acts must be that of six days.

Place:—The place of the second act is the समुद्रगृह (II. 3) in the royal palace, where the death of दशरथ occurs.

About the interval between the two Acts Mr. K. Rama Pisharoti, in the Quarterly Journal of the Mythic Society (July 1922), says:—" According to वाल्मीकि the coronation of राम was to have taken place on the पुष्य day. राम started to the forest on the same day. It is more or less a day and half's journey from अयोध्या to शृङ्गवेरपुर. Hence the next act must have taken place on the third day." But this view does not seem to be correct. There is no direct and definite indication in the second Act to prove that the said act took place on the third day. And, in the absence of any such conclusive evidence, if reliance is to be placed on वाल्मीकि, then the quotations, given above from वाल्मीकि, place it beyond doubt that the second act must have taken place about the midnight of the sixth day and not the third day, from the departure of राम.

Act III.

The scene of the third Act is placed at the statue-house, situated in the suburbs of the city of अयोध्या.

And the day, on which the event of the third act took place, must have been the first or the second day of the bright fortnight of the month of वैशाख,—a day on which the constellation of कृत्तिका generally occurs in its course of the monthly revolution. For fuller details refer to the note on III. 31, where the whole question about the time is discussed. The hour of the day, when भरत came and met with his mothers, seems to be about midday. For, (1) the सुधाकार is described to be dozing after finishing his work (III. 1); (2) भरत selects for his rest a place covered with trees (III. 34); (3) the पूजा ceremony had been gone through (III. 38); and (4) lastly, the देवकुलिक after completing his usual ritual, had gone away to take his food (III. 39).

From the above references it is clear that भरत must have come to अयोध्या on about the fifteenth day from the death of his father. But there are certain difficulties in the way of this supposition. How could the statue of दशरथ be prepared within such a short time? And how could the Queens go out even on the fifteenth day, and that too for seeing the statue of their deceased husband? Again out of the four statues in the statue-house, either the statues of दिलीप, रघु and अज must have been erected already, or all the four must have been prepared after the death of दशरथ. Now if the former is the case, how is it that भरत has no knowledge about the statue-house and its past occupants? And if the edifice, together with all its statues, is a new one, then how could pigeons find time to build their nests in the interior? In order to obviate these difficulties it is supposed by some that भरत must have come to अयोध्या not immediately, but several days after the death of दशरथ. But there are equally insuperable difficulties in the way of this supposition also. The सूत, who accompanies भरत in the beginning of the third act, is evidently from अयोध्या and he must have been specially sent to bring back भरत. Under the circumstances, when was it more natural for a special messenger to be sent, immediately or after several days? And was it possible that the recalling of भरत would be postponed for several days, when such uncommon events

had taken place in अयोध्या? And would कैकेयी tolerate the delay? Again if भरत returns to अयोध्या at any time after several days, then there is no propriety in marking the time so minutely as by the use of कृत्तिका and रोहिणी. And lastly no exceptional merit is derived in the development of the play by this deviation from the रामायण.

Act IV.

The fourth act consists of two parts, the introductory प्रवेशक and the main अङ्क. Out of these two the scene of the प्रवेशक is placed in some palace in अयोध्या, where two maid-servants, probably of कैकेयी (vide note on IV. 7), are holding a conversation as to what happened in the statue-house, on the very day (cf. अद्य कौसल्यापुरोगैः सर्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुं गतैः &c. IV. 1) that the Queens had gone to see the statues. Thus the incident of this प्रवेशक must have taken place probably in the evening after the return of the Queens from the statue-house on the first day of वैशाख,—the day on which भरत came to अयोध्या.

Now to turn to the main अङ्क, its site is the चित्रकूट mountain, where राम was living. In the introductory scene of this act नन्दिनिका says प्रकृतिभिरानीतमभिषेकं विसृज्य रामतपोवनं गतः कुमारः। (IV. 6). From the expression, रामतपोवनं गतः कुमारः, used on a day on which भरत reached अयोध्या, भास, probably with a view to intensify the eagerness of भरत, obviously means to suggest that he started on his journey to चित्रकूट on the very day of his arrival, *i.e.* on the first day of वैशाख. But according to the रामायण this is not a fact. For the रामायण describes भरत to have, after his arrival, stayed in अयोध्या for fourteen days to perform the obsequies of his father and then to have started for चित्रकूट. Cf. अयोध्याकाण्ड:

वसिष्ठस्य वचः श्रुत्वा भरतो धरणीं गतः।
प्रेतकृत्यानि सर्वाणि कारयामास धर्मवित्॥ 76-3;
ततो दशाहेऽतिगते कृतशौचो नृपात्मजः।
द्वादशेऽहनि संप्राप्ते श्राद्धकर्माण्यकारयत्॥ 77-1;
ततः प्रभातसमये दिवसे च त्रयोदशे।
विललाप महाबाहुर्भरतः शोकमूर्च्छितः॥ 77-4;

ततः प्रभातसमये दिवसेऽथ चतुर्दशे ।
समेत्य राजकर्तारो भरतं वाक्यमब्रुवन् ॥ 79–1.

Although नन्दिनिका's speech (IV. 6) purports to show (perhaps out of a wrong reading somewhere) that भरत went away on the very day of his arrival, still भरत himself in III. 117 only says यास्यामि, and not अद्यैव यामि. Again, the words of भरत, viz. स्वर्गं गते नरपतौ सुकृतानुयाते (IV. 8), uttered with regard to his departure, are more favourable for the supposition that he must have performed his father's श्राद्ध beforehand.

From these references it is clear that भरत lived in अयोध्या for fourteen days, and then started with a big retinue to offer the kingdom to राम. What time he took to reach the hermitage of राम at चित्रकूट is not specifically mentioned, although राम crossed the distance in five days. (Cf. जानकीलक्ष्मणसखं रामं प्राव्राजयन्नृपः । त्रिरात्रमुदकाहारश्चतुर्थे हि फलाशनः । पञ्चमे चित्रकूटे तु रामः स्थानमकल्पयत् ॥ २१ ॥ पद्मपुराण, पाताल-खण्ड, ३३). But from the descriptions of the leisurely journey of भरत it may be supposed that he might have required at the most a fortnight to reach his destination. Thus, although a चेटी says that भरत started for चित्रकूट (IV. 6) on the very day of his arrival in अयोध्या (even without performing the funeral ceremony of his father?), still, according to the allusions in the text itself and the रामायण, भरत, who reached अयोध्या on the first day of वैशाख, must have probably visited राम in the beginning of ज्येष्ठ.

In the January number of 1923 of the Quarterly Journal of the Mythic Society, Bangalore, Mr. K. Rama Pisharoti concludes from the conversation between the two maids in the interlude that the interval between acts III and IV cannot be more than a couple of days, the period required to travel from अयोध्या to चित्रकूट not being more than a day and a half. From the above quotation from the पद्मपुराण and from references given in the notes of the second act, it appears that more days than two are necessary to cross the distance between अयोध्या and चित्रकूट. But the still more important question here is as to whether भरत went to चित्रकूट without performing the obsequies of his father or after their performance. The latter course is in conformity with the story of the रामायण. But the poet is understood to suggest by the speech of नन्दिनिका (IV. 6) if the reading is correct, that भरत left अयोध्या on the very day of his

arrival. In connection with this view Mr. K. Rama Pisharoti maintains on the strength of I. 75 and III. 28 that शत्रुघ्न was all along present in अयोध्या and that he must have performed the funeral ceremony of his father. But if this were also the deliberate design of the poet (to make it possible for भरत to start at once for चित्रकूट), should he not have given more positive indications about the same somewhere in the play? Again if शत्रुघ्न was in अयोध्या, would he not have been called near by दशरथ, when he was lamenting for the absence of his sons in the second act? Or was it not at least his duty to be present at the death-bed of his father, if he was in अयोध्या at the time? Thus there are doubts and difficulties on both the sides of the question. But anyhow the interval between the two acts must be more than two days; and it extends nearly to a month as shown above, if the thread of the story of the रामायण is followed.

Act V

A period of nearly thirteen years has elapsed between the fourth and the fifth Acts. And the events of the fifth Act are taking place in the thireenth year of राम's exile, on the eighth day of the dark fortnight of the month of माघ or फाल्गुन (vide note on V. 3 and 11.). And the time of the day must be some hours before the noon. For it is the time when अतिथिs arrive. And another indication is that the birds are described to be thirsty and crowding together (तृषितपतिता: V. 3.) to drink out of the water poured down by सीता in the basins of trees.

And the place of the action of the fifth Act must be somewhere in the open air in the garden surrounding the hermitage of राम (cf. V. 1, 5 and 6) outside of the cottage, as in V. 22 सीता is described to have left the scene and probably gone to the cottage to bring the materials of worship, and as in V. 64 सीता clearly says यावदुटजं प्रविशामि (vide note on V. 64). This place again must have been somewhere by the side of the गोदावरी river, as it is further described in VII. 19 as अयं तु मत्तपसः साक्षिभूतो महाकच्छः। अत्रास्मामिरासीनैस्तातस्य निवपनक्रियां चिन्तयद्भिः काञ्चनपार्श्वो नाम मृगो दृष्टः।

About the time of this Act Mr. K. Rama Pisharoti passes the following remarks:—" From the opening words of राम it is clear that this Act takes place not long after भरत has been sent back to अयोध्या. Further, since राम says that his father's anniversary falls on the next day, the incidents narrated here must be supposed to be taking place just a year after the royal exiles had left अयोध्या."

According to Mr. Pisharoti भरत came to अयोध्या on the कृत्तिका day, *i. e.* about the first day of वैशाख if he did not come several days after, and, starting on the same day, he must have reached चित्रकूट after a couple of days, *i. e.* on about the third day of वैशाख (first fort-night). And from अद्यैव विजयाय प्रतिनिवर्ततां कुमारः (IV. 98) and अद्यैवाहं गमिष्यामि (IV. 99) it must be admitted that भरत left चित्रकूट on the same third day of वैशाख. Now, according to his supposition, if the fifth act takes place not long after भरत has been sent back to अयोध्या, it must have taken place on the fourth or the fifth or some other succeeding day in the first fortnight of वैशाख at the most. And yet in this very act, taking place in the month of वैशाख, Mr. Pisharoti has to admit that राम is talking about his father's anniversary falling on the next day, which was to take place on the fifteenth day of the first fortnight of the month of चैत्र of the next year! How can he reconcile these two conflicting and contradictory dates in one and the same Act?

Besides, if the incidents of the fifth act,—the first anniversary talk and the abduction of सीता—are to be supposed to be taking place just a year after the royal exiles had left अयोध्या, then we shall have to admit the absurd and unwelcome position that सीता remained in the custody of रावण for nearly thirteen years instead of the usual period of about one year.

For all these reasons it is necessary to suppose that a period of about thirteen years must have elapsed between acts IV and V.

Act VI.

The विष्कम्भ at the beginning of this Act is a direct continuation of the preceding Act; and consequently it goes without saying that

the time and place of the विष्कम्भ is identical with the time and place of that Act.

Now as for the principal portion of the sixth act it may be stated that the interval between the fifth act or rather the विष्कम्भ of the sixth act and the main portion of the sixth act must be of about three or four months. It has been shown in the note on VI. 11 that सीता was stolen away by रावण on the eighth day of the dark fortnight of the month of माघ or फाल्गुन. Now after this the present act contains references to सुग्रीव's having regained his lost wife and his lost kingdom through the assistance of राम (vide VI. 47). And there is no other reference to any further events in the progress of राम towards the quest of सीता. Now according to the रामायण the coronation of सुग्रीव must have taken place about the month of ज्येष्ठ. For immediately after that event the monsoon is described to have set in with full force around the ऋष्यमूक mountain and the lake of पम्पा; and the search of सीता is undertaken only after the lapse of the four months of the rainy season. Cf. शरत्कालं प्रतीक्षस्व प्रावृट्कालोऽयमागतः । ततः सराष्ट्रं सगणं रावणं तं वधिष्यसि ॥ रामा०, किष्किन्धा, 27-39. And as सुमन्त्र, who informs भरत about the loss of सीता and the deliverance of सुग्रीव,must have returned to अयोध्या before the rainy season, it is clear that the interval between माघ or फाल्गुन on the one hand and ज्येष्ठ of the next year on the other must be the interval between the preceding and the present Acts. No further details about the particular day or the hour of the day, when the meeting of सुमन्त्र, भरत and कैकेयी took place, are to be found in the Act. And the place of the meeting must have been at नन्दिग्राम, where भरत was then usually living. But there is an allusion to the palace of the Queens in VI. 56; and as the Queens were not likely to leave अयोध्या and to go permanently to reside at नन्दिग्राम, it is more probable that the meeting in question must have taken place at अयोध्या itself.

Act VII.

From the words, अद्यैव यास्यामि पुरीमयोध्याम्, of राम in VII. 70 and from the words, अद्यैव पश्यन्तु च नागरास्त्वां चन्द्रं सनक्षत्रमिवोदयस्थम्, of लक्ष्मण in VII. 71, it is clear that the day of the seventh Act must

be the same as the day on which, according to the रामायण, राम was installed on the throne of अयोध्या after his return from the banishment. Now as to this day of राम's coronation there are several different opinions. The पद्मपुराण gives the following details in this respect:—

वैशाखस्य चतुर्थ्यां तु रामः पुष्पकमाश्रितः ।
विहायसा निवृत्तस्तु भूयोऽयोध्यां पुरीं प्रति ॥ ७३ ॥
पूर्णे चतुर्दशे वर्षे पञ्चम्यां माधवस्य तु ।
भारद्वाजाश्रमे रामः सगणः समुपाविशत् ॥ ७४ ॥
नन्दिग्रामे तु षष्ठ्यां स भरतेन समागतः ।
सप्तम्यामभिषिक्तोऽसौ भूयोऽयोध्यां रघूद्वहः ॥ ७५ ॥

The same date, in almost the same words, is given by the आग्निवेश्यरामायण also. But the commentator, राम, in his commentary on the वाल्मीकिरामायण, controverts this statement of the dates, and, by several astronomical calculations, comes to the conclusion that the month must be आश्विन or कार्तिक. कतक and तीर्थ, other commentators on the रामायण, have some other different views. But it is needless here to enter into the intricacies of the different controversial theories. It will be sufficient for the purpose in hand to select any one of the dates; and additions or subtractions may be made therein according to the other theories. From this standpoint it may be admitted according to the पद्मपुराण that the seventh day of the bright fortnight of वैशाख is the day of राम's coronation. And as the time of the preceding act has been fixed to be the month of ज्येष्ठ in the fourteenth year of राम's exile, the interval between the present Act and the preceding one must be not more than ten months.

The question about the place of this Act has been fully discussed elsewhere, for which see the note on VII. 17.

Summary.

I	चैत्र शुद्ध १०	1st year
II	चैत्र शुद्ध १५	
III	वैशाख शुद्ध १ or २	
IV	About ज्येष्ठ शुद्ध १	
V	माघ or फाल्गुन वद्य ८	13th year
VI	About ज्येष्ठ	14th year
VII	वैशाख शुद्ध ७ or आश्विन शुद्ध ७	,,

Similar Ideas and Expressions, occurring in the Pratima and other plays of Bhasa.

I

26 पापकं कृतं—IV. 5.
40 तूर्णं ज्ञायतां शब्दः VI. 96.
117 यदि तेऽस्ति धनुःश्लाघा—अभि० III. 22.
118 न शक्नोमि रोषं धारयितुं—दूतघ० p. 69, अभि० p. 19.

II.

3 समुद्रगृहक—स्वप्न० V.
4 हा वत्स राम जगतां नयनाभिराम—अभि० V. 13.
33 अपि तपो वर्धते—V. 3.
42 अयमक्रमः—पञ्च० I.
52 द्विगुणं मोहमुपगतः III. 70.
60 आपस्तावत्—पञ्च० I.; अभि० p. 11; मध्यम०; प्रतिज्ञा० and दूतवाक्य; प्रतिमा० IV. 65.

III.

11 प्रकीर्णा वालुकाetc —III. 38.
24 सोपस्नेहतया वृक्षाणामभितः खलु—अभि० III. चारु० IV.
30 स्वयं मधुसूदनः—अभि० I. 12.
54 —प्रतिज्ञा० II.
62–67 तेन हि आपृच्छे भवन्तम्.
69 का गतिः also VI. 51—स्वप्न० p.9 and 45.
81 स्वरसादृश्य IV. 25.
112 वसिष्टवामदेवो अभिषेकं-IV, 73 and VII. 52.

IV.

24 कथं तिष्ठतु यात्विति. पञ्च II. 58
30 रूपसादृश्यं—IV. 49 नहि नहि रूपसादृश्यम्.
42 विशालीक्रियतां चक्षुः—VII. 25.
59 वक्षः प्रसारय. VII. 38.
62 सासुराणां सुराणां—सुरैः सासुरैः ऊरु० p. 24.
63 गुण इव बहुपराद्धमायुषा मे—VI. 32.
80 अनुत्तरमभिहितं—अभि० p. 9.

V.

40 एष एव मे निश्चयः—पञ्च० I.
76, 77 शप्तोऽसि—हहह—अहो पतिव्रतायास्तेजः—अभि० p.20

VI.

16 बाढं प्रथमः कल्पः—स्वप्न० पञ्च० अवि०, बाल०, मध्यम०, ऊरु०, अभि०.
17 क इह भोः काञ्चनतोरणद्वारमशून्यं कुरुते–स्वप्न० p. 61 अभि० p. 26 & 52.
50 किं गूहसे—अभि० p. 37.
56 चतुःशाल—स्वप्न०, अवि०, चारु०.

VII.

11 एकातपत्रा—स्वप्न०, अवि०, बाल०, दूतवा०.
15 जयतु स्वामी—अभि० p. 73.

Peculiar Grammatical Expressions, Constructions and Solecisms, occurring in the play.

Act I

87 मा स्वयं मन्युमुत्पाद्य ।
101 अलमुपहतासु स्त्रीबुद्धिषु स्वमार्जवमुपनिक्षेप्तुम् ।
116 किं क्षमा निर्मनस्विता ।
119 भ्रुकुटिर्लक्ष्मणस्यैषा नियतीव व्यवस्थिता ।

Act II

9 अलमिदानीं महाराजोऽतिमात्रं संतप्य परवशमात्मानं कर्तुम् ।

Act III

23 अहो तु खलु रथवेगः ।
25 अहो तु खलु स्वजनदर्शनोत्सुकस्य त्वरता मे मनसः ।
34 एतस्मिन् वृक्षान्तराविष्कृते देवकुले मुहूर्तं विश्रमिष्ये ।
34 अथ च उपोपविश्य प्रवेष्टव्यानि नगराणि इति सत्समुदाचारः ।
63 इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ।
78 परशङ्कामलंकर्तुं गृह्यतां भरतो मयम् ।
87 तात अभिवादनक्रममुपदेष्टुमिच्छामि ।
111 वदतु भवति सत्यं किं तवार्यो न पुत्रः ।

Act IV

12 क्वासौ सत्यमनुव्रतः ।
21 अलं गुरुजनापवादमभिधातुम् ।
46 इदमपि तावदात्माभिप्रायमनुवर्तयितुमिच्छसि ।
70 सुष्ठु खल्विह लक्ष्मणः शुश्रूषयतु । तत्रस्थो मां भरतः शुश्रूषयतु ।
75 अलमिदानीं व्रणे प्रहर्तुम् ।
79 मे शापितो न परिरक्षसि चेत् स्वराज्यम् ।
82 मम हस्ते निक्षिप्तं तव राज्यं चतुर्दशवर्षान्ते प्रतिग्रहीतुमिच्छामि ।

act V

11 इच्छामि पूजां च तथापि कर्तुं तातस्य रामस्य च सानुरूपाम् ।
44 आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च ।
51 शुश्रूषयस्व भगवन्तम् ।

act VI

96 आपृच्छाम्यत्रभवतीम् ।

act VII

20 आर्यपुत्र, मा खलु मा खलु एवं भणितुम् ।
58 हत्वा रिपुप्रभवमप्रतिमं तमोघम् ।

Rare Words and Expressions.

Act I.

5 काश kind of flower.
10 राज्यप्रभावसंयोग acquisition of the grandeur of sovereignty.
11 संकल्पितं prepared.
" सनन्दिपटहं भद्रासनं the auspicious throne with the joyful drum. I. 57.
" पुष्परथः ceremonial chariot.
" वेदि raised holy ground.
16 संभवक name of a काञ्चुकीय.
" नाटकीय belonging to a dramatic troupe.
" कालसंवादिना suitable to the occasion.
18 परिशङ्कितवर्णा whose demeanour is suspicious.
33 सर्वशोभनीयं charming in all respects.
37 वाचा(चां ?) प्रयोजनं necessity of words.
" प्रहर्षितानि तनूरुहाणि hair standing on end.
43 प्रियाख्यानकं communication of a good news.
44 प्रतीष्य having obtained.
48 विशालतरमुत्सङ्गं spreading out of the cloth on the lap to receive a gift. विशालीक्रियतां चक्षुः IV. 42; VII. 25.
53 अवघाट्टित beaten.
54 उद्घात hindrance. केन खलु उद्घातेन (topic). VI. 65.
" बहुवृत्तान्तानि where various incidents happen. I. 64.
56 मुखोदक water to wash face.
57 स्कन्धोच्चारण lifting up to the shoulders.
67 एकप्रकारसंक्षिप्त united in one undivided sovereignty; एकशरीरसंक्षिप्ता पृथ्वी. I. 94.
" मातृगोत्रं name of the mother.
71 तुल्यशीलानि द्वन्द्वानि pairs of similar nature.
" क्लेदितं rendered wet; क्लेदयन्तीव मां III. 25 क्लेदयतीव. IV. 27.
75 रुदता weeping for joy.
78 आबध्नामि I put on.
79 प्रत्यग्रावतारित recently taken down. V. 3.
" भुग्न bent.
90 प्रभवामीति indicating 'I am powerful!'
" ताडितं struck.
98 उदर्केण गुणेन with good result in the end; III. 26.
101 उपहतासु स्त्रीबुद्धिषु in the accursed vagaries of women.
106 शुल्के विपणितं sold for dowry. III. 63, 64, 75, 108, 109.
108 परिवाद calumny.
112 शताकीर्ण spread hundred-fold.
113 स्वजननिभृतः relying on one's own persons.
" मृदुः परिभूयते a weak person is insulted.
" छलिताः deceived.
114 रोदितव्ये काले at a time fit for sorrow.
116 शोच्यासने whose position is deplorable.
" निर्मनस्विता vacant-mind,

117 राज्यभ्रंशः loss of kingdom.
,, उद्योगं endeavour.
,, अपण्डित ignorant.
,, धनुःश्लाघा boastful desire of using the bow.
118 रोषं धारयितुं to control anger.
119 नियतीव like fate.
121 दोषेषु बाह्यं free from faults.
123 निवेदितं अप्रभुत्वं weakness is exposed.
132 देवतानां प्रणामः salutation to deities.
138 निर्योग decoration.
,, मत्सरी jealous.
145 संनिरुद्धो राजमार्गः the high road is blocked.
150 सौभ्रात्र brotherly feeling.
,, अनुयात्रम् following.
152 शिरःस्थानानि important places

Act III.

1 संमार्जन sweeping. V. 1 संमार्जित आश्रमः.
1 सुधाकार white-washer.
8 मृते मोक्ष्यामि I shall leave you, when you are dead.
10 विभ्रष्ट (विभ्रंश) loss; IV. 5
,, प्रतिमागेह statue-house.
11 कपोतसंदानक nest of a pigeon.
,, चन्दनपञ्चाङ्गुलि marks of five fingers with sandal-wood pigment; III. 38.
13 अकल्यशरीरः suffering from some disease in the body.
24 सोपस्नेहतया due to moisture.
31 एकनाडिकावशेषः of which one घटिका is remaining.
,, कृत्तिकाविषयः period of कृत्तिका.
34 देवकुल temple.
38 सायुमुक्त loose (flowers), arranged neatly.
,, बलि worship.
,, पार्वण belonging to a पर्वन्.
,, आह्निक daily; नैत्यक III. 39.
,, आस्तिक्य faith.
,, प्रहरण weapon.
,, ध्वज banner.
,, भावगति expression of emotions; भावं ज्ञनये IV. 48.
,, चतुर्दैवत consisting of four deities.
,, वार्षलप्रणाम salutation after the fashion of a शूद्र.
39 प्राणिधर्म taking food.
43 चिन्तितमात्र V. as soon as thought of; स्मृतमात्र VII. 69.
46 अभिसरी going, expedition; अभिसरिसमये IV. 62.
47 विश्वजित् name of a sacrifice.
49 संवेशन sleeping near the altar.
60 धरमाण living–अतिक्रान्त dead.
62 आपृच्छे, I take leave. III. 67.
63 पृच्छसे you ask.
64 स्पृशति refers to.
68 शेष remaining portion. III. 75 consequential.
70 द्विगुणं मोहं redoubled swoon, II. 52.
75 धिक्प्रलाप words of condemnation; धिगिति-वचना III. 99.
77 प्रतिमानृप king in the form of the statue.
,, समुच्छ्रय height.
,, वयःस्थ young.
83 अवगुण्ठन veil.

85 समुदाचार custom; III. 34 सत्समुदाचार; III. 100 सर्वसमुदाचारमध्यस्थः; V. I देवसमुदाचारः; V. 14 अतिथिसमुदाचारः; V. 29 ब्राह्मणसमुदाचारं.
91 आक्रुष्ट cried down.
93 अतिसंधित deceived.
111 तर्षः thirst, desire.

Act IV.

8 सुकृतानुयात्रे with good deeds for followers; IV. 105.
12 प्रत्यादेशः rebuke.
,, सत्यमनुव्रतः pursuing the truth.
,, राज्यलुब्धायाः कैकेय्याः—कैकेयी avaricious for kingdom. IV. 20.
22 न्यङ्गभूतो fallen down, blot.
24 प्राकृतः low, degenerate.
25 दृष्टतः agreeably.
26 स्वरसंयोग combination of notes.
,, वृषभस्निग्धमधुरः soft and sweet like the sound of a bull.
34 प्रकाश famous.
35 यज्ञविश्रान्तकोशः whose treasury is exhausted by sacrifices.
50 अये वधूः daughter-in-law; VI. 79 वधूप्रधर्षणं प्राप्तं प्राप्यात्मभवतीं वधूम्.
51 संनिदर्शनं a good illustration.
52 विमर्द battle.
65 पर्यवस्थापयामि pacify.
68 विपरीते is obstructed.
81 समय condition; VII. 69 कृतसमयमिदं विमानं.
88 विधेय obedient; VII. 9 विभीषणविधेयाः; VII. 11 भवतु तव विधेया.
92 आवर्जयितुं to pour.

Act V.

1 अनुक्रोशयामि I show compassion towards.
3 अवस्था distressed condition.
" स्थल raised ground; VII. 17 निम्नस्थलोत्पादकः.
8 मुखरागः complexion.
11 निवपन offering to the manes; V. 34; VII. 19.
" सानुरूपां appropriate.
32 आगम science.
37 वा or (suggesting something still remaining).
44 विन्ध्य mountain of that name.
46 अतिमनोरथ excessive desire.
61 विषय province; III. 22 क्षीणविषयाः; VI. 10 वीर्यविषयं; VI. 44 अविज्ञातपुरुषविशेषाः; VII. 27 प्रवृद्धविषयैः.
77 परिमित limited, few.
89 सादनं house.

Act VI.

13 क्रीडामयूर a peacock for sport.
25 चीरवल्कल bark-garment; I. 138 चीरमेकाकिना बद्धं चीरे खल्वसि मत्सरी; I. 151 चीरमात्रोत्तरीयाणां; III. 99 चीरेणार्यः.
54 जीमूतचन्द्र moon in the clouds.
56 चतुःशाल quadrangle.
74 शब्दयितव्या to be called.
83 बृंहित roaring of an elephant.
92 पाण्डित्यं erudition.

Act VII.

3 कुलपति chief of a hermitage; V. 56; VII. 6
12 अंततः to the last.
13 कुटुम्बिकः husband.
17 सप्तपर्ण kind of tree.
19 महाकच्छ great bank.
45 चिराभिलषित long awaited; VII. 60 कर्म त्वयाभिलषितं.
53 अभिलष अभिषेकं accept coronation.
58 तमौघं collection of darkness.